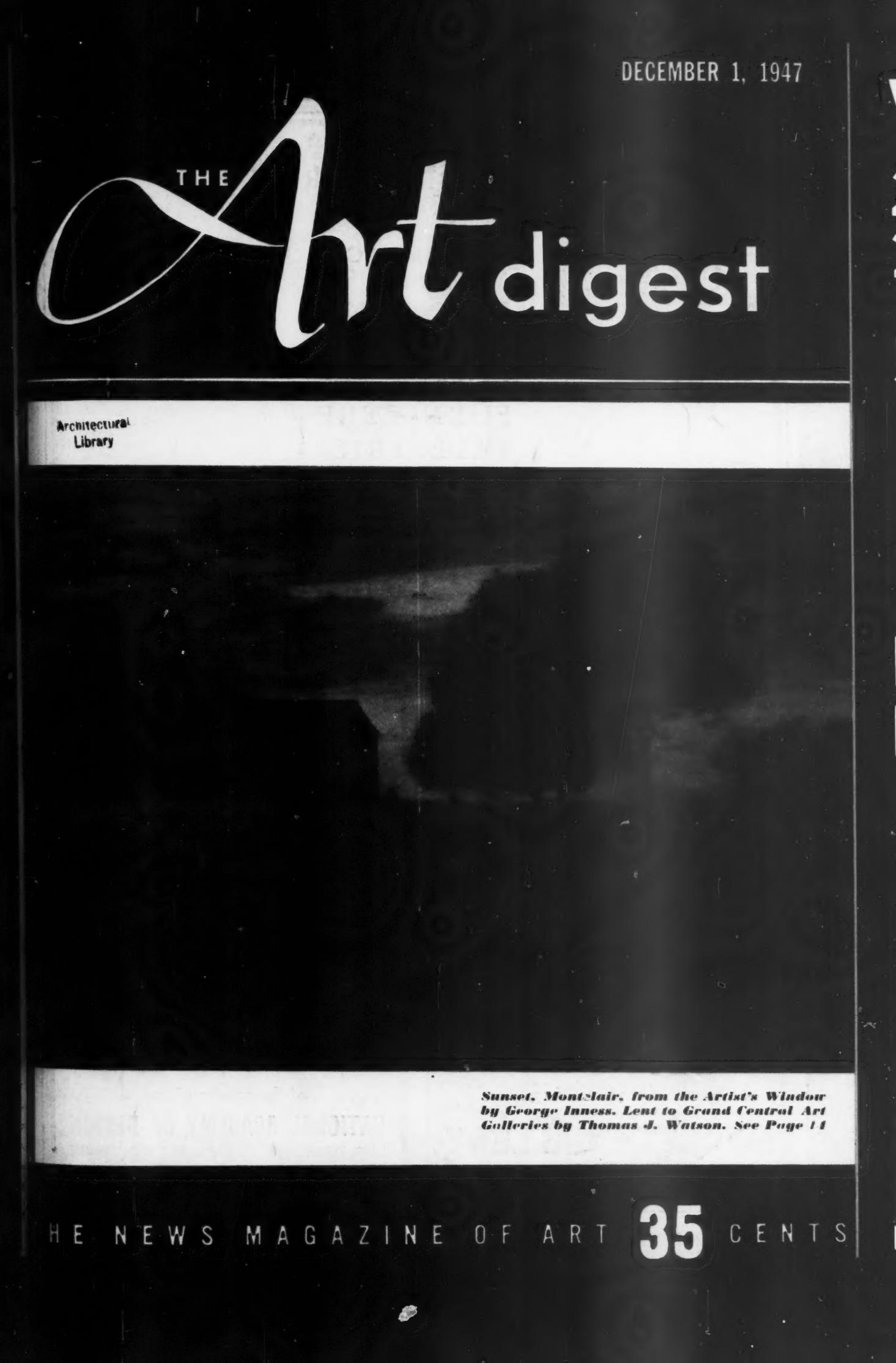


DECEMBER 1, 1947

THE Art digest

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Sunset, Montclair, from the Artist's Window
by George Inness. Lent to Grand Central Art
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THE NEWS MAGAZINE OF ART

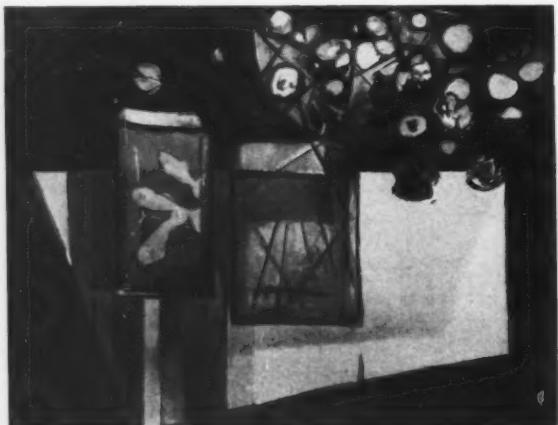
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December 1, 1947

THE ART DIGEST

Vol. 22, No. 5 December 1, 1947
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In Defense of Baziotes

SIR: It is quite rare that an artist receives an acknowledgment of his creative worth quite early in his career. The purchase prize given Baziotes at the Chicago Art Institute by an alert, modern jury is, in that sense, quite startling. Ordinarily, Baziotes would have continued to show for ten or more years in all the big annuals until his work was more generally appreciated.

In contrast to the perception and sensitivity of the jury we have your condemnation of the picture, judged on academic standards, with no attempt to understand the new point-of-view of the artist but with insistent regard only for holding the reactionary line.

Your review points up the continuous attacks you have made on advanced modern art. Your contention that you are presenting both sides is so nicely impersonal that your intolerance in an instance like this becomes shocking. Doubly so when one also reads in the same issue these obscenely obtuse remarks by Evelyn Marie Stuart: "This mess of gibberish in paint [the whole show in Chicago] is offered to the public as a collection of pictures [italics Miss Stuart's] . . . it is not American because it stands for totalitarian dictatorship in the realm of ideas."

What the modern artist seeks is greater feeling, greater emotional impact, through new inventions and intensified color. Why call him "Totalitarian" because he refuses to remain academic? Wouldn't that accusation come strange from people who so strongly resent his departure from outworn standards?

—SAMUEL M. KOOTZ, New York.

Almost Cancelled

SIR: Here is why I have sent in my renewal reluctantly. But first let me commend you and your associates on the fine and cultured manner in which you present all printed matter; but that, unfortunately, is not enough to offset the disgust, even nausea, one is bound to encounter when looking at so many reproductions of "paintings" from current exhibitions, with which the pages of your magazine are so lavishly plastered. The stuff has nothing whatever to do with art. So what is it doing in a publication that calls itself *ART DIGEST*?

—FRANK WALTHERS, New York.

DURING DECEMBER
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The Art Digest

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Yuletide Greetings

OPPOSITES ATTRACT, they tell us, but it is a pretty safe bet that the best foundation on which to build enduring friendship is the common interest of kindred spirits. Perhaps three thousand of the DIGEST's readers on this press-run were first introduced to the magazine by the desire of a regular subscriber to share his "discovery" with a friend of mutual interests. Later, this friend, in turn, followed the same impulse—and, what is most important, the circle of art appreciation in America was constantly widened. Maybe this year, all things considered, you will want to continue the tradition, and present your friend with a year's subscription to THE ART DIGEST—a gift that will be repeated twenty times before the next Yuletide.

To quote my father, who covered his typewriter for the last time 11 years ago and handed the editorial reins to me: "Maybe you couldn't do better than to introduce your friends into THE ART DIGEST 'family' at Christmas. You will be making, of course, two presents in one—a gift to your friend and a gift to the DIGEST." For its share in your good wishes through the years the DIGEST is deeply grateful because your loyalty has made it possible for us to continue, unsubsidized except by reader-interest.

Inserted in this issue you will find a Christmas subscription blank. Won't you use it to make stronger the circle of informed art appreciation in America? Appropriate Christmas cards, carrying your name, will be sent your friends.

Beauty of the Loom

THIS MIGHT very well be designated Tapestry Week in Manhattan. Never before, and perhaps never again in our time, will such a concentration of tapestry treasures be unveiled in America. Through the generosity of France and the enterprise of Director Francis Taylor, the Metropolitan Museum is presenting an acre of this beautiful and functional craft (see Margaret Breuning's informed and readable review on page 9), beginning with the dawn in the 13th century, pausing at the twilight in the 19th, and again picking up the thread of the modern revival. Handsomely installed, the exhibition was formally opened the evening of November 21 by the French Ambassador, who spoke of the enduring bonds linking our two nations. Such a good will gesture, coming at a time when western civilization is fighting for its life against the despotic totalitarianism of Fascism's successor, is worth reams of diplomatic double-talk.

United They Grow

IN THE GOLDEN DAYS of the Twenties, Lord Duveen, it is said, could jeopardize the sale of a Gainsborough or a Titian by the mere lifting of an eyebrow, or a slight expressive shrug of a tailored shoulder. Nothing was said, but it was all wonderfully effective.

Since then, other art dealers have essayed the same technique, but mostly they have lacked the subtlety of Sir Joseph, who was, judged by any standard, the greatest of them all. How often have you been in an art gallery and heard a dealer condemn with ever so slight praise an artist

handled by another—with the net result that one lost a sale and the other failed to gain one, for people have the logical reaction that when doctors disagree the patient suffers. The above observation, of course, does not apply to the French dealers who learned early the value of co-operative effort.

The American art dealer, generally speaking, is intelligent, cultured and possesses a vast amount of art knowledge. That he is honest is proven by the fact that not one has ever died rich—in the sense that monetary wealth is defined. His main handicap is his rugged individualism, a factor that has prevented him from pulling in multiple harness. Several times in the past the American art dealers have tried to establish a mutual organization, dedicated to the ideal that what helps one phase of art helps all art. Always they have floundered on the rock of short-range personal interest.

Now we have the welcome news that once again the American art dealers are working seriously on a plan for an Association of Dealers in American Art. Meeting last week, a group of leading New York dealers named Harold Milch acting secretary of the Association; Edith Halpert, acting chairman; and George Nelson, treasurer. On the nominating committee for permanent officers are Frank Rehn, Robert Parsons and Robert MacIntyre. Charter organizations are Milch, Downtown, Grand Central, Rehn, Associated, Macbeth, ACA, Babcock, Ferargil, Kraushaar and Midtown galleries. John D. Morse is public relations counsel.

The Association will concern itself with such matters as fair prices for pictures, consumer education, co-operation with Artists Equity, better relationship between artist, museum and dealer, and promotion of public interest in American art. All this is very general and very safe—like a politician being in favor of motherhood and Christmas. When the art dealers begin to implement their program with practical actualities (such as co-operative exhibitions, national membership and uniform contracts), and start to praise each other's artists—then it will be time to pass the orchids.

* * *

ONE WORLD EXHIBITION:—A very worthwhile venture is taking place at the Argent Galleries, where the National Association of Women Artists is sponsoring a benefit exhibition of many artists from many United Nations. Beneficiary will be C. A. R. E. Continuing until Dec. 7, the show has an admission fee of 50c. It is little enough for such a worthy cause.

* * *

WHO GIVES A DAMN DEPARTMENT:—The New York Post, like so many liberal newspapers, *does not employ an art critic* and yet has enough surplus dollars to buy the following drivel from Elsa Maxwell: "The duck season is on. I hope the quail season begins soon because a friend of mine always sends me several brace during the winter. Meanwhile Cole Porter called to ask me to lunch the other day. So I said, 'Cole, let's go Hat Shooting at the Colony.' Soon afterwards Cole and I were sitting in a corner of the bar, our eyes trained on our first target. This happened to be Cobina Wright, Sr. She was leaving next day for London to teach Prince Philip of Mountbatten how to behave in Westminster Abbey when he marries Princess Elizabeth on Nov. 20. She wore 23 blue ostrich feathers around a small, flat piece of black felt." Ho hum! They say liquor is quicker.

ART DIGEST—DECEMBER 1, 1947

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Los Angeles Events

By Arthur Millier

HOLLYWOOD:—A long overdue exhibition of paintings by Helen Lundeberg closed yesterday at the new Mid-20th Century Art Gallery, 1007 N. Clark St. Many of the paintings, ranging from tiny and colorful to good-sized and gray, contrast the delicacy of human feeling with the bewildering vastness of the universe. Hands instinct with tenderness hold flowers or leaves. Twigs feel their way to perfect form in the air. Space, whether of sky, land, sea or buildings, is clearly, coolly defined, while organic life lived within it is warm and sentient. Miss Lundeberg has that rare thing, exquisite taste, and she is a fine draftsman to boot.

A few blocks east, also just off Sunset Boulevard's "Strip," the John Decker Galleries held the first exhibition in the United States of 108 paintings and drawings of film stars by the French artist, Georges de Saint-Germain. There were no less than 19 variations on a portrait of Vivien Leigh and 15 of Irene Dunne. Jean Arthur, Lucille Ball, Charles Boyer, Chaplin, Jeanne Crain, Clark Gable, Greer Garson, Judy Garland and many more cinematic sparklers were pictured in various moods and pictorial styles to make a lively and amusing display which proved slightly over many of their subjects' haloed heads.

* * *

Ruth Ray, known through her exhibits at the Ferargil, makes a good impression at Raymond & Raymond in Beverly Hills. Her horse pictures, especially *Loco*, which interprets the haunted mind of an unpredictable equine, arouse admiration.

* * *

The Dalzell Hatfield Galleries have a Christmas showing of colorful paintings by artists of their string—Lutz, Haines, Serisawa, Loran, Jean de Botton, Loren Barton and others—all on the gay side, together with pottery by most of California's best ceramists. Glenn Lukens' "desert" glass, off during the war, is on again, and Albert Henry King's fine porcelains are a welcome addition to the Hatfield specialties.

The James Vigevano Galleries have a Christmas show of modern French and American paintings under \$500, including a Laurencin girl, a Dufy park and a Darrel Austin tiger. Drawings and original prints by French artists are also available.

* * *

To celebrate its 35th anniversary the California Society of Miniature Painters offers a national miniature show at the Los Angeles Art Association to Dec. 5. It is not up to their past nationals. Ruby Usher won the medal of honor and Josephine Carlson took the Starr memorial medal. Alexandrina P. Harris won \$100 and Virginia H. Irvin \$50. Mabel Welch's *Keith*, my choice for best-in-show, took first honorable mention. Martha Wheeler Baxter gained second h.m.

* * *

The cooperative Coronado Gallery, run by 13 young artists, has a good nonobjective exhibition. (Until Dec. 6).

The Art Digest

THE ART DIGEST

Vol. 22, No. 5

The News Magazine of Art

December 1, 1947



Detail from *The Prodigal Son* (Circa 1500)



A Mon Seul Desir. Lady With the Unicorn Series (Circa 1500)

France Loans Us an Acre of Her Tapestry Treasures

By Margaret Breuning

EXHIBITIONS OF FRENCH TAPESTRIES are the important features of the local art world at the moment. To anyone who has only thought of such hangings in the terms of the pretentious, 19th century imitations of earlier work, which are only too often displayed as veritable treasures, these magnificent examples of the great periods of tapestry-making will be a revelation. To everyone viewing them, the exquisite craftsmanship of the weaving, the fecundity of invention of the designs will be an experience not readily forgotten.

Because of the costliness and rarity

of fine tapestries today, they are classed as luxury objects, yet in their origins, they were almost necessities of the feudal life, for which they were created. Not only did they shelter the family from icy drafts in the great castles designed as fortresses, rather than as homes, but they lent a sparkle of animation and interest to the starkness of heavy stone walls. Moreover, some degree of privacy and intimacy was frequently afforded by setting up a framework of four such hangings to form a little room, a refuge from the overwhelming vastness of the castle.

Through the courtesy of the French

Government a loan exhibition of 200 pieces of tapestry has been installed at the Metropolitan Museum. More than an acre of wall space, all twenty-four upstairs galleries of the museum's North Wing, was required to set up this collection, the most notable art loan from Europe to reach this country.

The emphasis falls on work executed from the 14th to the 16th centuries, although examples of 17th and 18th century work are included, as well as a large selection of contemporary hangings, through which modern artists have revived the waning interest in this traditional craft.

The exhibition opens with twenty-four of the famous series of *Scenes from the Apocalypse*, begun in 1375 for the castle at Angers. Executed in the Paris ateliers, they are based on the apocalyptic vision of St. John the Divine, as recorded in the book of Revelations. It appears that themes for tapestry, as for other forms of art, have their day, so in the 18th century the Apocalypse as a subject went out of fashion and these handsome hangings were not treasured; even in one case they were used to protect orange trees in an orchard from freezing. As a result, only 72 of the original (90) scenes have been preserved.

Many of the early 15th-century pieces are attributed to the looms of Arras, which became a rival of Paris as a center of weaving. How synonymous Arras and tapestry were in general is indicated by Shakespeare's having Hamlet stab Polonius from behind the "Arras." An exquisite small hanging, *The Resurrection*, attributed to these looms and woven from silk and metal threads, shows Christ arising from the tomb.

Scene from the Angers Apocalypse: LATE 14TH CENTURY, FRENCH





Marriage of Paris and Helen: BRUSSELS TAPESTRY (At Duveen)

near the sleeping soldiers, while angels with gleaming wings attend him. It probably served as an altar frontal. Other pieces of this provenance are parts of an historical series based on King Clovis and two of the series on the *Life of St. Peter*.

A handsome set of armorial tapesries, ordered by Nicolas Rolin, Chancellor of Burgundy, and his wife for the *Hôtel-Dieu*, which they founded at Beaune, show against a soft red background turtle doves, stars and the interlaced ciphers of Nicolas and his wife. They were used on feast days as bed screens in this hospital.

The Winged Stags from the Museum of Antiquities, Rouen, employs the arms, emblems and devices of some French king. The boldness and vitality of this design is striking.

The Lady with the Unicorn is one of the most engaging of Gothic tapesries. These six hangings depict the elegantly clad lady standing on an island of resonant blue, flanked by a unicorn, symbol of purity, and an amicable lion, symbol of bravery. Five of the hangings are allegories of the senses, while the sixth is supposed to be a poetic dedication to the lady in whose honor the series was executed.

A group of tapesries, attributed to the ateliers of the Loire, display delightful *millefleurs* backgrounds. One set includes scenes of pastoral life; *Gathering Fruit*; *Wool Working*; *Dancing*, depicting nobles in peasant dress disporting themselves against the *millefleurs* background, which is further enlivened by birds, dogs and sheep. A contrasting series presents phases of courtly life in equally charming naivete.

Sixteenth-century tapestry work still preserved the imprint of mediaeval tra-

dition in such a series as *The Life of the Virgin*, portraying attributes of the Virgin and episodes of her life. Yet even in this survival of the style of the middle ages, there are traces of the new trends of the Renaissance, particularly in the elaboration of the borders and architectural decorations, reflecting the influence of the painters of the School of Fontainebleau.

Tapestry-making having suffered a decline in the latter part of the 16th century, owing to competition with the weavers of Brussels, Henry IV in the early part of the 17th century brought

Flemish weavers into France, placing them in various workshops in Paris and in provincial towns. In the latter part of the century, Louis XIV consolidated all the ateliers of Paris into one manufactory, the Gobelins. Among the remarkable pieces executed there, is the outstanding *History of the King*, representing important events in the life of the *Grand Monarque* (ten of this series are included in this exhibition). Charles Le Brun began the designs for them and was assisted by the painter Van der Meulen, who accompanied the king on all his expeditions in order to gain a first hand account of all this "pomp and circumstance."

The divergence between these Gobelin tapesries and mediaeval work is marked in the realism of landscape backgrounds, in the three-dimensional character of the design, and the life-size of the figures. Two of the most dramatic pieces of this set are, *The Coronation of Louis XIV*, and *The Marriage of Louis XIV to Maria Theresa*, which portray these ceremonials in full regalia of costume and setting.

A brief eclipse of the Gobelins, owing to financial difficulties, did not affect the factory, already established at Beauvais, which produced designs in a more pictorial style, which the Gobelins followed on the resumption of its activities. As an example of its departure from its earlier style of work are two handsome hangings, the *Portières of the Gods* from a series adapted from previously-ordered designs. They represent mythological subjects, one *Ceres* and the other *Jupiter*, lavishly adorned with symbolical detail, appropriate insignia of the deities represented.

In the 18th century, the Gobelins, Beauvais and Aubusson flourished as great tapestry-making centers. Under the influence of such painters as Oudry and Boucher, designs grew even more pictorial, gradually escaping from the grandeur of early work to follow closely the cartoons of the artists, whose accent was on decoration, rather than serious content. Among the appealing

Queen Anne Tapestry Woven by John Vanderbank, circa 1700. (At French & Co.)



pieces of this period are two portraits of children, after the painter, Drouais. *Les Tentures de François Boucher*, four panels of mythological themes, each hung in a medallion from a garlanded frame, against a background representing crimson damask, suggest that weaving could scarcely approximate painting more closely than in these superb works.

While during the following hundred years the technique of tapestry production retained its skill, designs became pedestrian. A reaction against this sterility set in recently through the interest of contemporary French artists in presenting designs for tapestry, resulting in the blending of traditional technique with the modern viewpoint in art. A large group of these handsome hangings are shown here. Among the artists designing them are such well-known names as Raoul Dufy, Jean Lurçat, Marcel Gromaire and Henri Matisse. The impressive collection felicitously exemplifies the new life that has been instilled into the old art of French tapestry.

Grateful appreciation must be expressed, not only to the generosity of the French Government, but also to Pierre Verlet, curator at the Louvre, who accompanied the shipment of the exhibition and organized the plans for its installation. To defray the costs of setting up this vast array of priceless works, a charge of 25 cents, plus a federal tax of 5 cents, will be made for admission. On Mondays there will be no admission fee. The exhibition continues until the end of February.

Gothic Tapestries at Duveen

The tapestry motive is continued by a splendid exhibition of Gothic hangings, at the Duveen Galleries, spanning the great period of Gothic tapestry-making in Europe from 1430 to 1530, including work from the looms of Tournai, of Arras, Burgundy and Flanders. These pieces, taken from the Duveen collection, are outstanding examples of the weavers' craftsmanship and the skill of the dyers' art, as well as the remarkable proficiency of the designer in adapting religious, allegorical or historical themes to large, superb decorations.

An early panel, *Allegory of Honour*, is in itself an epitome of the mediaeval point of view. The figures are set against a *millefleurs* background, while the purport of an imaginary conversation is conveyed on ribbon-like streamers woven through the design. A 15th-century *Annunciation* depicts the Virgin kneeling before a *prie-dieu* in a richness of robes and pearly halo. The varied symbols incorporated in the scene are all relevant to the legends of the Virgin.

The *Triumph of Christianity* might be considered the most "important" of the panels in the exhibition. In the form of a triptych, it represents, in eight scenes, *The Story of Esther and Ahasuerus; The Story of Augustus; The Story of Charlemagne*. Woven with gold and silver threads, the decorative pattern results in an opulence of effect.

The series, *The Story of Helen of Troy*, based on 12th-century verses relating the scenes of the Trojan War,

[Please turn to page 39]



Five tapestries by Jean Lurçat are being shown at the Durand-Ruel Galleries, supplementing the examples of his work, shown in the Metropolitan exhibition. The Sultan, the brilliant plumage of the chanticleer set against almost assertive red and yellow squares and a resonance of blue landscape background, was woven by Tabard, at the Aubusson looms (see cut above). It illustrates the modern employment of a comparatively restricted range of hues, as contrasted with the Gothic lavishness of color nuances, often reaching into the hundreds. But the depth and fulgure of the colors employed impart a vividness of impression. Lurçat's hangings have objective themes, executed with the boldness and freedom from local color characteristic of modern design. Four tapestries by Marc Saint-Saëns, represented at the Metropolitan, are included in Durand-Ruel show.—M. B.

Fine Tapestries from Vaults of French & Co.

A FURTHER ENHANCEMENT of the tapestry landscape scene, so prodigally spread before us at the moment, is afforded by an exhibition at the galleries of French & Company of tapestries from the 14th to the 20th centuries. Filling all the ground floor galleries, this exhibition achieves a much sought after and seldom realized desideratum—the balance of quantity with quality. This result is due to the show being selected from the largest single collection of tapestry in this country, or probably in the world, which is owned by French & Company. It comprises more than one thousand pieces.

The earliest item, a 14th-century oblong panel, depicts the ministrations of St. Julian in the recovery of a sick man and illustrates how early skill in craftsmanship and adaptation of design to available space were attained. Such large hangings as the series of *The Prodigal Son*, a Flemish 15th-century set, form an actual pageant of mediaeval life, not alone in their veracity of costume, but in their suggestion of the background of courtly living. The amazing number of hues in these panels display the high accomplishment of the dyers.

An unusual theme is presented in a 15th-century panel, women presiding over a court and condemning an unfortunate man, who had offended them, to

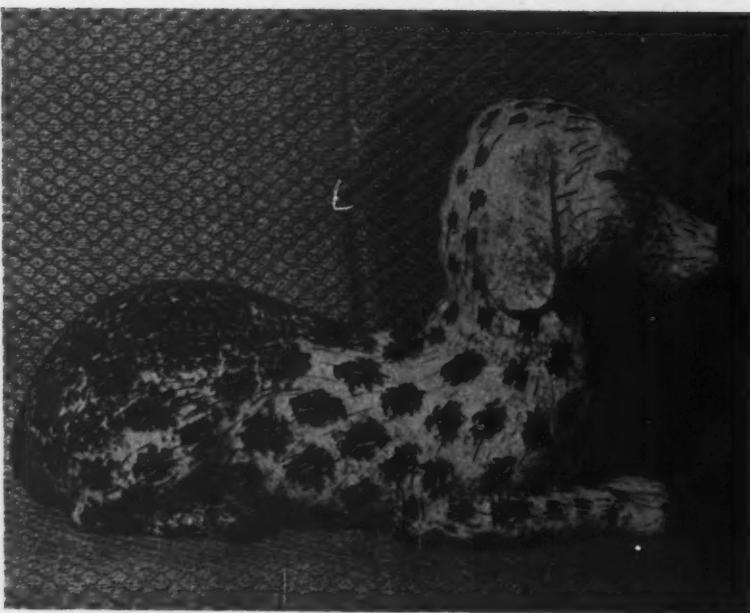
a severe flagellation. In their towering headdresses of the period and complacent enjoyment of mere man's sufferings, they appear early feminists. Some of the impressive religious conceptions of this period include a *Madonna Enthroned*, carried out in an all-over splendor of aureole tones.

How directly tapestry reflected the temper of its contemporary life is illustrated by a Franco-Flemish hanging (1520), representing a fantasy of Indian scenes and based on the relation of the marvels of that country resulting from Vasco da Gama's discovery of the passage to the Indies. Of similar motivation in a later time is the series of enchanting panels, after cartoons by Boucher and woven in the Royal Aubusson looms, that present imaginary scenes of Chinese life.

Among other tapestries after cartoons by noted artists is a Flemish panel, after Roger Van Der Weyden, of the *Descent from the Cross* that possesses the majority of that master's conceptions, but with greater resiliency of forms than his somewhat rigid figures. Also, a large hanging, after Lancret, woven by the Royal Aubusson looms, presents the essence of the *fêtes galantes* in its froufrou of elegance.

An unusual combination is an English tapestry, woven at the Mortlake Looms, after Watteau, depicting one

[Please turn to page 39]



Glazed Terra Cotta Dog by Carl Walters



Terra Cotta Figure by Winslow Eaves

Syracuse Opens Its Famous Ceramic Annual

By Henry Varnum Poor

IN OUR WORLD where machines are so rapidly displacing craftsmen in the making of almost everything, some very disquieting things are happening to the average human spirit. The enjoyment of work is vanishing, for not much work has completion and satisfaction inherent in it. Boredom, with feverish activity as a relief, grows. Sensitive young people feel cheated and trapped and in hunting some way out, an unprecedented number are trying to be artists. It isn't going to be funny when the G. I. Bill ends and some ten thousand art students try to earn their living as artists.

It's too bad that the business of being an artist is surrounded by so many false concepts. Whether you paint pictures, or carve stone, or beat metal

or work with clay, you'll be, in whatever medium you work, just as much of an artist as you were meant to be. But a definite use for your product is a comforting and healthy thing, so I wish more of these ten thousand students would perfect themselves in a craft. I don't know anything that would be better for our restless world than a great craft revival.

Of the crafts, the endlessly varied uses of clay plus heat—called Ceramics—have a range, a flexibility, a plastic speed and an unchanging permanence that has made this medium one of the richest in which man has left a record of his aspiration. So the National Ceramic show at the Syracuse Museum is something of real importance. It does more for the ceramic worker than any national museum show does for the

painter. Through regional juries it gathers work from the whole country. This work is reviewed at Syracuse by a national jury, and the finest part of it is sent in a wide circuit after the Syracuse showing.

For this show, the potters have Miss Anna Olmsted, the Director at Syracuse, to thank. Her enthusiasm and work made it happen.

This Twelfth National is composed almost equally of ceramic sculpture and of things thrown on the wheel or built by hand—pots, bowls, plates, etc. Ceramic sculpture is advancing in America exactly as direct stone cutting is advancing. That means the recognition and use of a material within the strict limits of its own character. The final result seems made up equally of the intention of the artist and the particular quality of the material. They are welded into a perfect unity and creative imagination seems to have sprung from the material rather than have been imposed on it. In this sense, practically all the sculpture shown here is really ceramic sculpture.

The most important prize, given by the Liturgical Arts Society, was awarded to Adolf Odorfer of Fresno, California, for something called *Abraham and Isaac*. Although I can't imagine its use in any church because of its quality of cynical humor, it far outrates the stuffy and ponderous things which sculptors generally do with religious themes. I would enjoy seeing it in a little niche of any church I attended. It is genuinely a "construction in clay" of great charm, wit and originality. The archaic forms seem exactly suited to the clay—to its texture, its color and the quality of its burning.

Carl Walters has a *Spotted Dog*—very simple, very subtle and refined in shape, and above all completely "Ceramic"—clay, covered with a soft textured, fat, translucent blanket of glaze.

An *Arctic Wolf* by Nancy Leitch of Pittsburgh uses clay very freely and [Please turn to page 29]

Group of Pottery by Henry Varnum Poor



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Bellows Exhibition

SINCE HIS DEATH, a little more than 20 years ago, George Bellows has become solidly established as an American Master, and within the last 3 or 4 years has been more in demand than ever. Because of this demand, paintings by Bellows are infrequently seen on the market these days. The exhibition at the Allison Galleries, through December 20, is, therefore, of especial interest. Many of these canvases have not been seen publicly since 1917. Another rarity is the inclusion of one of the very few paintings done by the artist during his one trip through the Southwest. This one is a medium sized canvas of Indian pueblos, and is somewhat weakened by Bellow's injudicious use of violet.

The *piece de resistance* of the exhibition, *Ringside Seats*, however, was on view at the Boston Museum and the Chicago Art Institute since 1945. It demonstrates Bellow's mastery of drawing and composition and his ability to catch the dramatic moment, but is not the artist's best in color. *Approach of Rain*, on the other hand, is vigorous and sound in color. A beautiful and sensitive portrait is *Olivia*. Then there are a few "quickies" confused in color, particularly when violet is used.

—ALONZO LANSFORD.

Michigan Local

The 37th annual Michigan Artists' Exhibition, which will be on view at the Detroit Institute of Arts until December 14, has already been visited by more than 8,000 people who have bought many of the 204 works shown. Only one of the 26 prizes remains to be awarded—the \$100 popular prize donated by E. Raymond Field. (See review by Charles Culver next issue.)

Ringside Seats: GEORGE BELLOWS (On View at H. V. Allison Gallery)



The Three Sphinxes of Bikini; SALVADOR DALI

New Exhibition Reveals a Modified Dali

SALVADOR DALI'S exhibition of new paintings, which just opened at Bignou Gallery, reveals a modified Dali. To a degree, the Mad Spaniard seems to have tired of his monstrous distortions and is now applying his marvelous technique to less improbable phenomena. Also his color has become softer, more harmonious.

In a characteristic foreword to the catalogue, Dali modestly states that, having just reached the age of forty-four, he has decided that "while continuing to do ten times as much as the

others, it is my duty to start painting my first masterpieces." He goes on to intimate that the canvas *Leda Atomica*, in this exhibition, may be this masterpiece. We are inclined to agree with him: it is beautiful. The artist claims that it is unfinished and will require four more months of work. Here we suspect one of Dali's little gags, as the picture couldn't possibly accommodate another single brush-stroke.

Leda Atomica is but Dali's version of Leda and the Swan. Leda is a lovely, nude portrait of his wife, Gala, but, we are happy to report, the swan is not a likeness of Dali, as might be supposed, but an orthodox and wonderfully realistic bird. The painting is an example of Dali's increasing classicism. Certain objects, including Leda, defying gravity, and a rather typical Dali landscape are the only elements suggesting Dali's former "surrealism." To a large degree, he has here eschewed distortion.

The artist reverts to his usual distortion, however, with *Portrait of Pablo Picasso in the Twenty-first Century*, a beautifully painted piece of nonsense, calculated to say, no doubt, that many artists ape Picasso.

Of the 17 paintings, several others are particularly noteworthy, especially *The Three Sphinxes of Bikini* and *One Second Before the Awakening from a Dream Provoked by the Flight of a Bee Around a Pomegranate*.

It will be noted that Dali is apparently, for the first time, becoming aware of what is going on in the world around him, what with several references to the atom bomb. This is also demonstrated by *St. George the Dragon-Killer*, a simple but eloquent painting of a single stalk of wheat stuck in a worm-hole in an old plank. It almost suggests a symbolic poster for the Marshall Plan. The exhibition continues through Jan. 3.

—ALONZO LANSFORD.



Thomas J. Watson Speaks at 1947 Drawing



At the 1947 Drawing: Erwin S. Barrie, Lillie Lee, Martha Lipton

Grand Central Galleries Mark 25th Anniversary With Inness Show

THE CEREMONIES began promptly at the announced time of 8:30. After the speeches, a diminutive Chinese girl reached into a glass bowl, grasped a capsule and handed it to Martha Lipton, glamorous contralto of the Metropolitan Opera Company. Miss Lipton smiled, unrolled the paper and announced, "Mr. Albert Ashforth—the Pushman is his selection." The Annual Drawing of the Grand Central Art Galleries was under way, but this year the event had more than usual significance, for it marked the 25th anniversary of one of the largest, certainly the most unique, commercial organizations devoted exclusively to American art.

Each name drawn was that of a Lay Member, who had paid his annual membership fee of \$350 for a chance to take his choice of the works of art donated by the Artist Members. Whether or not the luck of the draw entitled him to his first choice, he was certain to receive a painting or sculpture with a market value of from \$500 to \$2,500. The Lay Membership is restricted to 100, and there is an imposing waiting

list. Director Erwin S. Barrie could well afford a smile of satisfaction as from the speakers' table he surveyed the sumptuous neo-Moorish galleries and the animated crowd of distinguished people who made up the gathering. This was his brain-child; it had attained the venerable age of twenty-five and still had great expectations. During those years he had sold something like \$7,000,000 worth of American art, including more than \$1,000,000 by the popular marine painter, Frederick Waugh.

To a considerable extent, the occupants of the speakers' table reflected the character and history of the organization: Henry J. Fuller, the current president of Grand Central, is one of the nation's top industrial magnates. Edward Johnson, ex-tenor, is manager of the Metropolitan Opera. Frank Crowninshield, famous raconteur, collector and Condé Nast editor. Paul Manship, N.A., dean of America's old-line sculptors. Walter S. Gifford, president of A. T. and T. Margaret French Cresson, sculptor and daughter of the

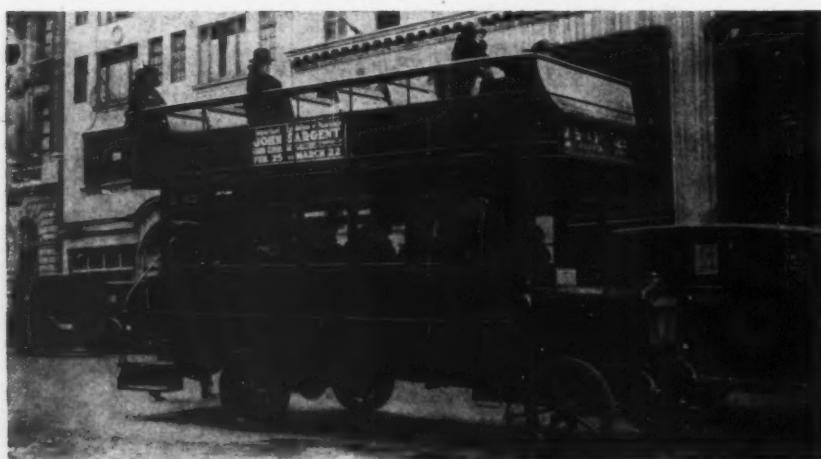
great Daniel Chester French. John C. Johansen, N.A., portrait painter and consistent medal winner, from the 1904 St. Louis Exposition on. Raymond P. Neilson, N.A., another medal winner. F. Ballard Williams, N.A., perennial member of the National Academy's Council. Thomas J. Watson, president of International Business Machines Corporation. Industrial tycoons, conservative artists, community service, solid citizens.

Erwin S. Barrie is a pleasant, quietly cordial man, whose immaculately correct dress and moderate stature belie the fact that he once alternated semesters at Cornell with grueling harvesting jobs in the West, and riding the rails on freight cars. He has since graduated to gentler hobbies, such as tennis, at which he is expert, and painting, being one of the very few art dealers who practices what he preaches.

Born in Canton, Ohio (across the street from President McKinley's home), Barrie comes from a cultured, middle-class background. Leaving Cornell at the age of 21, he got his first regular job in what passed for the art department of Chicago's large department store, Carson, Pirie, Scott & Co., where the main attractions were "Six Moments in a Girl's Life," done in mother-of-pearl, and reproductions of Howard Chandler Christy. The salary was \$16 a week. At that time, good, original art in a department store was unheard of, but Barrie determined to do something about it.

No reputable artist wanted to jeopardize his prestige by showing in a store, but when Barrie persuaded six leading Chicago painters to agree, "If the others would," he led off with a one-man show of Walter Ufer, painter of Indian subjects in a sharp, then unorthodox, manner. Amazing fortune smiled: on the night before the opening, the announcement came that Ufer had been awarded the Chicago Art Institute's coveted Logan Prize. Barrie,

Sargent Exhibition Advertised on 5th Avenue Bus (1925)





Pounding Surf: FREDERIC WAUGH (Reproduction)

working hard, sold out Ufer's show, and had every artist in the region angling for his services.

Then, as now, Barrie believed that one sale sells another, and that the best way to encourage collectorship is to break down the fear of ownership. He implemented the idea of the travelling exhibition, and added to it the feature of taking along a party of well-known artists, who astounded and reassured the local citizens by having haircuts and being able to talk about golf, prize-fighting and business. As a proof of this technique, Aurora, Ill., with a population of 9,000, including only two wealthy families, in five years had 40 people buying art. Barrie recalls that his first customer there was a corset manufacturer who bought a little Inness and a Murphy for \$7,800. Then there was the time at Springfield, when Vachel Lindsay arrived unan-

nounced to deliver an impromptu appreciation of contemporary art to a doubting audience.

It was all part of a basic idea—the best way to appreciate art is to live with it.

Barrie had been with the department store 15 years when Walter L. Clark, an engineer from New York, convinced him that New York City was ripe for a co-operative art gallery. Together they conceived the organizational plan for Grand Central Art Galleries. Clark signed a ten-year lease with the New York Central Railroad, and what had been a barn-like attic of Grand Central Station was remodelled into what is now the Galleries, still at its original location. Barrie's plan for travelling exhibitions was extended on a nation-wide basis, particularly in the South and in Texas. Today, many a community and private collection is



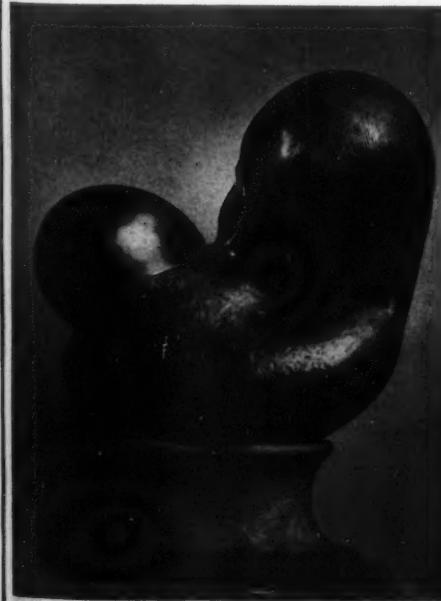
Peter Grimm by Raymond P. R. Neilson

based on works acquired through these shows. At the opening of the Houston Museum, in 1925, \$110,000 in sales were made in 10 days.

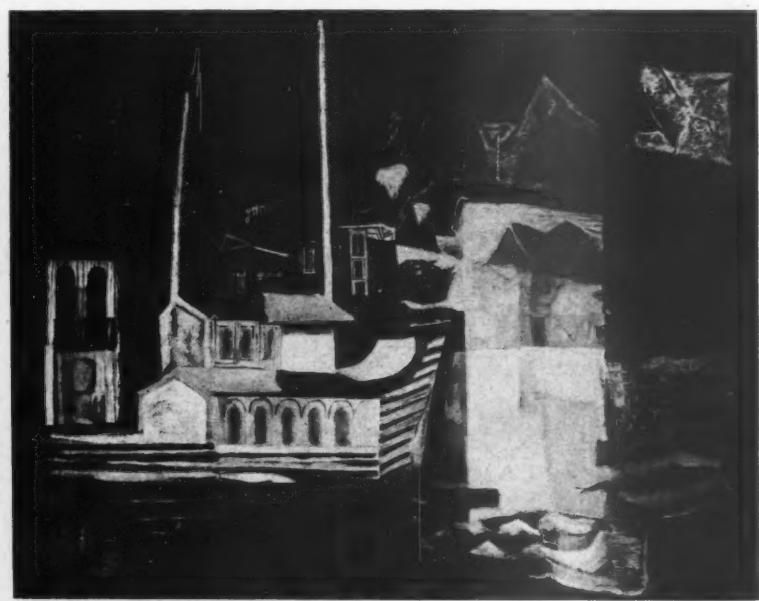
The dignity of National Academicians (John Singer Sargent was one of the first artist-members) was not without its interruptions, however. When the Galleries were first started, it was decided that the Redcaps in the station should know about the Galleries, in case they were asked. So one day, a big party was given for the porters, who were brought up in shifts to be plied with punch, cakes and art. It is not recorded if any Redcap ever became a collector, but at least they felt an interest in the galleries—an important factor in the efficient promotion that characterizes all Barrie's efforts.

One of the most valued of the Galleries' trustees is Thomas J. Watson, president of International Business Ma-

Maternal: HUGO ROBUS



Haitian Harbor: FRANK DUNCAN. At Grand Central, Dec. 9 to 20





The Little Church Around the Corner: SYD BROWNE. In Founders Show

chines, Barrie is advisor for the I.B.M. Art Collection, which is one of the largest collections of contemporary art. It started in 1937, when Watson cabled Barrie to meet him in Paris. Barrie was tied-up with business, Watson insisted, and Barrie shortly found himself in Paris at a meeting of managers of I.B.M. branches from all over the world. Watson wanted him promptly to select a leading work of contemporary art from every country on the globe. Even with a chartered plane, allowing two weeks to each of the world's 79 nations, it would have taken Barrie more than three years. Instead, he arranged for the I.B.M. managers to have the various national art authorities make the selections—which were unveiled at the New York World's Fair.

The Collection has grown to tremendous proportions from that beginning, always keeping its international flavor. Any appropriate institution may have one of I.B.M.'s many exhibitions for the asking, but Watson always insists that no advertising or publicity for the company be tied up with it, which might modify his conception of the Collection as a dignified good will gesture.

Thomas J. Watson's interest in art began with a love for the paintings of George Inness, cultivated by incessant visits to the Chicago Art Institute's Inness Room, years ago. Since then he has carefully selected a fine group of this artist's best canvases for his own collection. It, therefore, seemed appropriate to Barrie that Grand Central Art Galleries should note its 25th Anniversary with an exhibition of these paintings by Inness from the Watson Collection (see cover of this issue). On view through December 22, the show is symbolic in many respects of the Galleries' past.

Although Grand Central's trustees are likely to resemble those of a conservative museum and the list of Lay

Members reads partially like the Social Register, Director Barrie has been acutely conscious of the Galleries' needed prestige in the modern art world. Starting from scratch, he had built up his institution by convincing monied people that art and artists could be safe, respectable and a good investment; at this late date, it would not do to discard these standards by plunging head-long into modernism. Yet there was a new generation of art buyers with new tastes coming up. Barrie met the issue by organizing the Critics' Show, which placed the responsibility of selection on Established Authority.

A number of leading New York art critics recommended promising young artists who had never had a 57th Street one-man exhibition. The idea was a resounding success last December. Several of the young moderns were invited to become members of the Galleries, and Barrie had the nucleus for his "modern art department." A standing jury was formed to pass on quality in the modern field: Xavier Gonzalez, Hugo Robus and Arthur Osver, balanced by Director Barrie and other members of his permanent staff. The Critics' Show won status as an annual affair.

But Barrie is fully aware of the viewings-with-alarm of certain members of his Board, so he wrote in the 1946 Yearbook: "... but don't jump to conclusions, the Galleries are not selling out to the 'moderns.' As a matter of fact, we are planning to show about seventy-five per cent traditional art and twenty-five per cent modern art, and let the borderline cases fall where they will." And an announcement of the new modern department, just sent out by manager Patricia Jarman, concludes with: "You may not agree with us, but we welcome the chance to start some lively discussions. . . Come in, and see what you think!" Evidently, Grand Central is sagaciously preparing for its next quarter-century anniversary.

—ALONZO LANSFORD.

Karp's Subtle Beauty

EVERY NOW AND THEN it is our pleasure to report a long over-due first show by a mature artist whose work has been admired and become familiar through the major museum shows. Leon Karp almost made his New York debut with Daniels in the 30s, but the gallery was liquidated and he settled, very comfortably, for the galleries in his native Philadelphia. Only now is his work being shown on 57th Street in quantity, at the Luyber Gallery until December 6.

In a foreword to the catalogue, Joseph T. Fraser, Jr., director of the Pennsylvania Academy, gives an apt appraisal and appreciation that sums up the show and one's attitude toward it: "To me the works of Leon Karp are full of beauty which I am not inclined to over-analyze or pigeon-hole. There is a rare sensitivity in every canvas; whether it be portrait, figure composition, still life, large or small, each canvas is thoroughly wrought and very akin to poetry and music. The color is subtle and to the last inch of background, each tone is made up of fine pigment mixed with the artist's quiet personality and the results are altogether gracious."

In all of the 26 canvases shown one is aware of that elusive thing referred to as "paint quality," whether the pigment is applied thickly or thinly and broadly or finely brushed, and of color, which is sensuous even though muted and often close-keyed. Under-painting gives richness to the jacket of the pensive *Girl and Glove* and the vibrant background of a sentient *Boy—Folded Arms*.

Invariably, also, one feels perceptive characterizations in the portraits and figure studies. Children and adults alike have distinct personalities, such as the tired *Grace with Hat* (she must have been Christmas shopping), the charming little black-eyed *Taffy*, a thoughtful *Bernard* and a tender *Head of a Boy*. Among the still lifes, *Still Life with Basket and Rolls* is particularly serene and satisfying—a description that might apply to the exhibition as a whole.—JO GIBBS.

Bernard: LEON KARP



Beckmann in U. S.

ALTHOUGH he is now an internationally-recognized leader of the modern school, a leader whose influence is encountered again and again in the works of younger artists, Max Beckmann has remained essentially the same: an expressionist and an inheritor of Germanic tradition.

Beckmann lived in voluntary exile from Germany, in Holland, for ten years until his recent arrival in this country to accept a teaching post with Washington University. In his new environment he continues an expressionist in his brooding subjectivism and his consistent painting—whether of a simple figure study, a landscape, or symbolic composition—from the inside out. Just as prominent in his recent work is the influence of his German background—seen in his ponderous attitude, his lust for big forms, and in a certain vulgarity that often intrudes in his figure painting.

All these aspects of Beckmann's style are evident in his large exhibition, current at the Buchholz Gallery until Dec. 6. But whether they please or not, the paintings on view resound with power and vigor. One may at times be repelled by the huge distortion and over-weighting of forms but their overwhelming force, as well as the sheer painting ability displayed, will magnetize all but the most resisting visitor.

Outstanding pictures in a group that includes no such giant work as his famous *Triptych*, are two dissimilar studies on a similar theme: *Windmill*, a Van Gogh-esque landscape intense in color and mood; and *The Mill*, a canvas that utilizes the turning windmill symbolically and incorporates it in a strange but successful composition.

Other works of great drawing power are *Afternoon*, a work almost lurid in theme but handsomely painted; *Saul*, a complex picture reminiscent in subject of Rouault.—JUDITH KAYE REED.

Girl with Parrot: BECKMANN



Father's Cup: CLARENCE CARTER

Clarence Carter Reviews His Past

CLARENCE CARTER should never be bored. Certainly "being consistent" hasn't troubled him, because for the past 20 years he has been expressing in paint his obviously complex personality in at least a half-dozen ways, both in subject and the idea contained therein, and in technique. Three years ago he had held an exhibition at Ferargil that was generally hailed as a retrospective, but now that show will have to be labeled "Junior," compared with the current one (or rather two) of fifty-six oils and watercolors that occupy both the Ferargil Galleries and the Grand Central Galleries a few doors distant.

With the exception of three very interesting non-objective oils that deal with optical illusions, called "Projections," all works are dated, from 1926 to 1947. But this is of no help in fitting Carter's various styles into "periods" marked by the calendar—they just don't. There is as much diversity in the watercolors of the late 20s as there is in the sizable group of 1947 oils. Among the former, *Umbrian Patterns* is an abstraction of hill fields (Carter studied with Hans Hoffman in Capri years ago); *Aunt Ollie's Sury* is a loosely rendered piece of nostalgia, and the sharp-focus, monotonic *Boredom* is a chilling commentary on the subject as expressed in a group of drab, identical houses which is quite similar to the splendid oil done 11 years later and called *Springtime in Pittsburgh*.

In the 1947 group are examples of what Carter calls "his oldest creative side" which express his sympathy for helpless humanity and his resentment of oppressors (these are occasionally a little blatant and over-obvious compared with his more subtle work); a pair of beautifully painted decorative canvases entitled *Father's Cup* and *Grandfather's Cup*; a memento of his trip to South America for Alcoa; a

rather ominous *Winter Sunflower*; a dramatic, red-hooded figure entitled *Earthbound* and some fine straight landscapes, of which *The Last Touch* leaves little to be desired either in mood or technical accomplishment.

The years in between are represented by a host of paintings, familiar and unfamiliar, many very fine and a few that don't quite do justice to the artist's talents. The splendid *White Silo*, *Good Crop*, *Chickens through the Window*, *End of the Mine* and the surreal *Great Plantations Nevermore*, large and well-known canvases that represent the artist at his best need no comment. (Until Dec. 6)—JO GIBBS.

Old Master Drawings

THE ELEVENTH ANNUAL EXHIBITION of Old Master drawings, seen last fortnight at Durlacher, deserves a special rating in this series of admirable showings. It included some rarities that will make especial appeal to the collector, such as the watercolor drawing by Turner, the architectural study by Crespi, or the exquisite elegance of the small figures by Stefano della Bella.

But there was much for the ordinary observer "for to see and to admire" in the great diversity of racial traits and vastly separated moments of esthetic fashions. The ornamentalists were well represented by the work of Jean Pillement, who weaves a complexity of linear pattern into ornamental effect harmoniously. Or the Florentine artist of the XVI century who displays also an intricacy of design skillfully resolved to unity of impression, and in some inexplicable manner suggests an adumbration of classical background. The "Little Master," Hans Beham, might here be classed as an ornamentalist, for his engaging little figure piece might well have been executed as embellishment of a text.—M. B.





L'Atelier de Corot: COROT (1860)

Some Nuggets from France's Golden Century

FRENCH 19TH CENTURY PAINTINGS, at the Rosenberg Galleries, include a wide range of works by the masters of this period, some familiar, some not. Here it is rewarding to renew acquaintance with Courbet's *Madame Boreau*, which in its blending of the classic and romantic, refutes the artist's self-styled label of "realist."

Other gratifying renewals are: Dau-mier's *Le Liseur*, that for all its simplicity of arrangement, attains a monumental aspect; and the powerful *Lion et Serpent* by Delacroix, displaying his ability to co-ordinate muscular tension with the masterly organization of the whole canvas.

Among the canvases not previously exhibited in this country, is *L'atelier de*

Corot, one of the engaging figure pieces by that master, depicting a young woman seated before an easel with the light behind her. The interplay of light and shadow, the delicate, yet precise modeling of form, and the beauty of textures lend enchantment to this canvas. A late Renoir, *Femme devant Fleurs*, another first appearance, is an example of this artist's full maturity of expression. *Profile* by Toulouse-Lautrec, a presentation of the worn face of the *demi-mondaine*, attests his interest in abstract form, that escapes mere decorative design.

Other artists included in this showing are Manet, Pissarro, Ingres, Morisot and Monet. (Until Dec. 6.)

—MARGARET BREUNING.

New Chicago Gallery

The new and intimate Studio Gallery, which will sponsor contemporary art and modern crafts, was opened by Madeline Tourtelot on Chicago's North Side on November 23. The initial exhibition, on view through December 23, is composed of temperas and watercolors by Julio de Diego, a favorite adopted son of Chicago who made a special trip from New York to attend the opening.

Also shown are pieces of hand-wrought silver jewelry by Harry Ber-toia and Paul Lobel, modern hand-printed and woven fabrics, ceramics, sculpture, prints and furniture.

Oneida Winners

The winners in the nationwide silverware design contest have been announced by the sponsor, Oneida, Ltd.: The first prize of \$1,000 went to William C. Uhlig; the second prize of \$500 to Phillip Hall; the third prize of \$300 to Albert Herbert, Jr., fourth prize of \$200 to Carl Cobel.

Uhlig and Hall also won \$100 honorable mentions along with Herman Garfield, Yaroslav Yavarow, Charles Smith, O. E. Stelzer, Carl Nitardy, Nita Siegman, Harry Lawenda and Aulus Saunders.

Florence Levy Dies

FLORENCE N. LEVY, founder of the School Art League and the American Art Annual, died in her New York home Nov. 15 at the age of 77.

Born in New York City, Miss Levy completed studies both here and abroad and then began a distinguished, active career in the field of art education. In 1898 she founded the *American Art Annual*, a standard reference book, whose last edition in 1946 was edited by her. In 1909 she helped found the School Art League and served as its secretary until 1945, remaining as honorary vice-president thereafter. The same year she joined the staff of the Metropolitan Museum, a post she held until 1917 when she became manager of the Art Alliance of America. From 1922 to 1926 she was director of the Baltimore Museum and since 1927, supervisor of the Art Education Council.

Prominent among her other posts was her appointment in 1928 as secretary of the Arts Council, which established a gallery and circulating art club at 140 East 63rd Street, where pictures to be lent were exhibited.

Miss Levy leaves no immediate survivors.

Ronnebeck Dead

Arnold Ronnebeck, sculptor, teacher and former director of the Denver Art Museum, died Nov. 14 in his Denver home, of throat cancer. He was 62 years old.

Born in Germany, Ronnebeck studied in Munich before his arrival in Paris, where he studied with Maillol and Bourdelle from 1908 to 1914. He came to this country in 1923. From 1929 to 1935 he served as professor of sculpture at Denver University. His work is represented in the collections of the Bibliothèque Nationale, Paris; Victoria and Albert Museum and Tate Gallery, London; Muenster Art Museum in Germany; and the San Diego, Los Angeles and Denver art museums. His best known works include *The History of Money* in 16 panels in the Denver National Bank and the friezes of Indian dances at La Fonda, Santa Fe, N. M.

Surviving are his wife, Mrs. Louise Harrington Emerson, a daughter, Anna Marie Ursula and a son, Arnold Emerson Ronnebeck.

John Benson at 82

John P. Benson, architect brother of Frank W. Benson, who turned from architecture to become a professional marine painter at the age of 58, died Nov. 16 in his Kittery, Me., home. He was 82 years old.

Visitors to New York's Museum of Natural History are probably familiar with John Benson's eight murals of the sea and sea life, in the Hall of Ocean Life. Other well-known works include the 10 murals of *Early Ships of New England*, in the Providence (R. I.) Institution of Savings; the painting *The Trawlers* in the Boston Museum and *The Whalers* in the Peabody Museum, Salem. He practiced architecture in New York for 30 years before joining his more famous brother as a professional artist.

Peace and Tranquility

THE MOOD of peace and tranquility that comes from paintings well executed in a style that is consonant with the gifts of its creator, strengthened by discipline and knowledge, characterizes the current exhibition by Walter Stuempfig, at Durlacher Brothers.

Stuempfig, who has followed a good show with a better one, continues to paint the landscape, the waters and towns of Pennsylvania and New Jersey, with a vision that transmutes the familiar into scenes of enduring attraction. There is a kind of 19th century air about many of the pictures, probably because the unhurried execution and the earnest interest displayed in solid painting of figures and objects is rarely encountered along 57th Street today.

If there is a defect to mar the complete satisfaction gained from most of these pictures it is seen in a tendency towards static composition and "posing" of figures; but more often the lack of action is part of the charm of these works, that set down a momentary mood of time into a lasting world of space. (Until Dec. 24)

—JUDITH KAYE REED.

Diana Heiskell Watercolors

Diana Heiskell, watercolor painter holding her first New York exhibition at the American British Art Center, works in a vein of precise realism to set down her impressions (convictions would be a better word) of the stern beauty of New England landscape. Her palette is dark, often limited to a range that ascends only from brown-black to dark grey-yellow, giving many of her pictures a forced drama of color and light. In her best pictures, however, the strength with which she handles the medium and her poised balance of imaginative concept combine to make sound and convincing paintings. Outstanding are *Hill in Winter*, with its sweeping rhythm, *A Place in the Country*, and the panoramic, impressive *Connecticut River*. (Until Dec. 13.)—J. K. R.

The Breakwater: WALTER STUEMPFIG. On View at Durlacher Gallery



The Governor's Cup: VAUGHN FLANNERY

Vaughn Flannery Improves the Breed

FAMOUS RACES and race horses, more past than present, a few still lifes and a composition starring a fine cigar store Indian and all she stands for—all intelligently thought-out, surely designed in a semi-abstract manner with impeccable taste, and filled with sly humor—from Vaughn Flannery's latest exhibition, at the Kraushaar Galleries.

Flannery is one of those fortunate people who can intertwine a vocation and an avocation with happy results. When he isn't painting, he breeds and races horses. When he is painting his subjects usually have something to do with horses and the public is let in on the excitement—a colorful and amusing *Jockey's Dream*, famous Colonial equine events such as *Old Ranter and Limber Sides* with the Maryland Jockey Club pennant effectively floating in the breeze, and the presentation of *The Governor's Cup*.

Bellair stands in haughty Blue Grass glory, with escutcheons bearing his

breeding to the right, and the racing bat, silks and owner's initials to the left. "Lucky Strike" might regain some respect for its advertising art and find something really suitable at the same time by using such a canvas as Flannery's *Best Virginia*. (Until Dec. 6.)—JO GIBBS.

Original Christmas Cards

Holiday cards that serve double duty as gifts are available at the Serigraph Galleries, where a large selection of cards designed by member artists is offered, at a price range of 50c to \$2.50. All cards are original silkscreen prints, printed in limited editions and signed by the artist. Varied in subject matter and style and suitable for framing, the cards include works by Harry Shokler, Leonard Pytlak, Ernest Hopf, Lena Gurr, Edward Landon, Frank Davidson, Louis Bunce, Marion Huse, Mildred Rackley, Louis Freedman and F. Wynn Graham.

Melching at New-Age

John Melching, magazine illustrator and an art editor for *McCall's Magazine*, is holding his first exhibition of painting at the New-Age Gallery continuing until Dec. 6. An experienced technician, Melching works skilfully with a variety of mixed media but his outstanding quality is found in his imaginative rendering of landscape and figure compositions. A series of Canadian watercolors are notable for poetic sensitivity and a pleasing if highly stylized brushwork.—J. K. R.

Added to Upjohn Collection

A large figure composition by Clarence Carter, an interior by Paul Clemens and a landscape by Dean Fausett have been acquired for the Upjohn Collection, and soon will be added to the traveling exhibition which is touring the country (see Oct. 1 DIGEST for schedule). The Fausett canvas has appeared recently in magazines, illustrating an Upjohn health message, and the Clemens and Carter works will be reproduced later in the winter.



Through the Forest: EMANUEL ROMANO. At Chinese Gallery



Nude With Blue Robe: FREDERIC KNIGHT. At Babcock Galleries



London Ruins, Moon Web: CLEVE GRAY. At Seligmann Gallery



Vacationists: LENA GURR
At the A. C. A. Gallery



Black Wall: JAMES LECHAY. On View at the Macbeth Gallery



Wet Day: EUGENE LUDINS. On View at Passedoit Gallery until December 13



Abyssinian: MARGRET MARKS
Exhibited at Eggleston

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FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

Carreño, Classic Modern

Mario Carreño used to paint in the academic classical manner; now that he has taken up a modern, abstract idiom (and that he has for some years, now), he still retains a decided classical flavor—although his forms derive more from Henry Moore than Michaelangelo. His current exhibition at Perls Galleries shows a remarkable maturing of earlier tendencies: he has now sublimated form for shape, and developed his shapes into what is now an authoritative personal language; his compositions, while sometimes more complicated, are at once more integrated; his color and texture has been polished to a high degree. In his 1944 exhibition, Carreño's paintings, done in Cuba, were hot and blantant; by 1945, he had taken up residence in the U. S. and his color was becoming more orchestrated; the current exhibition shows really exciting color harmonies. (Until Dec. 6.)—A. L.

Lechay, Colorist

New York has been kept reasonably up-to-date on James Lechay's watercolors, but it has been many years since we have seen a full view of his oils—years in which the latter were winning prizes over the country or causing comment in the annuals. There are three of these winners included in his current show at the Macbeth Gallery: *Double Portrait with Moons and Railroad Signals*, given the first award at the Iowa State Fair in 1945; the right panel of his huge triptych, *Before I Wake*, which received the first prize in the first biennial at the Walker Art Center this year, and *New York Tic-Tac-Toe* which was accorded more praise than money in the 1946 Pepsi-Cola Show.

This exhibition confirms, if any confirmation is necessary, Lechay's reputation as a colorist. The dominant note in the show is one of brooding blues, blue-greens and greens, sometimes mystical, sometimes lyrical—supplemented by plenty of live blacks, with grace notes of vermillion, orange and yellow. Generally expressionist in vein, the triptych and *Family Portrait* will inevitably evoke the shadow of Beckmann, but the semi-abstract *Dark Sky—Dark Water* and the beautifully designed *New York Tic-Tac-Toe* are all and excellent Lechay. *Black Wall*, also dark with brilliant accents, is the top still life. *Strange Sky Over Nyack*, one of the five watercolors, is a beauty. (Until Dec. 13.)—J. G.

Mary Rogers at Wildenstein

Mary Rogers is having her second one-man show at Wildenstein Gallery, through December 6. These are straightforward, unaffected and colorful impressions of California landscapes and still lifes, mostly flowers. One exception to these categories is a small portrait, *Old Hattie, Cherokee*, which is particularly charming and crisp. A slight tendency toward patches of muddy pigment in otherwise clean and attractive canvases might be obviated

by the artist's letting her under-paint dry, instead of her present wet-into-wet treatment. (Mrs. Rogers is the mother of Millicent Rogers.)—A. L.

Sensitive Cleve Gray

Sensitivity—to color, form and the feel of a place or event—marks the paintings in Cleve Gray's exhibition, at the Seligmann Galleries until Dec. 13. Gray is a young New Yorker, Paris-trained, who returned from Army service with a sketchbook of studies of European ruins. These he developed into unusually effective, personal statements, which won him inclusion in large national exhibitions before his current one-man show. Best in the group are his paintings of London's bombed buildings, notably the *London Ruins: Moon Web*, a beautiful study in which building forms recede and emerge in a beautifully ordered pattern, and *Toppling Wall*, a graphic portrait. These understated paintings are assertive in a quiet way and yield enduring impressions in modern idiom.—J. K. R.

Lena Gurr at A.C.A.

Recent paintings by Lena Gurr, at the A.C.A. Gallery until Dec. 20, again affirm her love of rich color and her interest in the well-being of her fellow man. Sometimes these two qualities combine to make highly successful painting, as in the lyric *Vacationists*; other times joyous color and sensuous texture are the dominating aspects, as in the luscious *Anniversary Bouquet*. Somewhat a new note is introduced in *Bride-To-Be*, a semi-abstract arrangement that pits two figures against var-shaped color patterns. Other outstanding pictures include *Vacation Days* (reproduced); the Oriental *Cocktail Hour* and *Allegory*, a comment on the lynching theme.—J. K. R.

Students of Arthur

Works by students who have studied with Revington Arthur at the Chautauqua Art Center are being shown at the Newcomb Macklin Galleries, until Dec. 13. They make a varied group that ranges from straight realism to surrealism, a tribute to the liberal teachings of Arthur. Among the promising paintings are a group by Vickie Williams, brooding, well-painted studies with surrealist overtones, particularly the striking *Defense of the Unfettered*; still lifes by Barbara Williams and Florence L. Plumer; a floral by 16-year-old Shirlee Kaplan and watercolors by Edward Wheeler and Dinnah Purdy.—J. K. R.

Vylacil Abstractions

Gouaches by Vaclav Vylacil, at the Feigl Gallery, in their brilliance of hues and richness of substances, suggest under-painting or mingling with another medium. They are abstractions with objective motives, falling into three divisions, *Sea and Boats*, *Still Lifes* and figure pieces.

The harbor scenes are most appealing with their sharp patterning of masts

and spars, their resonant blues of waters and their lustrous greens of shore lines. The still lifes present the same able brushing and the vitality of contrasted forms and colors. The figure pieces seem to lack entire cohesion of their insistent details with the design, yet they attract through their original conceptions and forcible execution. (Until Dec. 13)—M. B.

Frederick Knight at Babcock

Paintings by Frederick Knight, at the Babcock Galleries, immediately impress one with their skillful breaking up of light and color planes in the enhancement of the solidity of the designs. Knight possesses a definitely personal palette that presents subtle modulation of contrasted hues, but no violent opposition of colors. The spatial depth of such canvases as *A Corner of the Plantation or Sheds and Sugar Cane*, with the salience of distant forms to give scale, is an especial achievement. In all the landscapes, the disposition of forms in relation to one another is admirable. The figure pieces, while lacking the solidity of his other canvases, have a rhythmic charm of design. The *Still Life with Red Tablecloth* possesses an authority of decorative unity. (Until Dec. 6.)—M. B.

Emanuel Romano Midway

There is a transitory character to many of Emanuel Romano's recent paintings, now on view at the Chinese Gallery, that seems to indicate the artist is midway between two expressions. Not that a radical change appears contemplated, for Romano's ability to create sculptural form and his tender interest in human relationships are still very much in evidence. But so, too, is an undefined searching, which reveals itself in strangely allied sources of inspiration: classic sculpture and Greek friezes together with modern exploration of design and motion. As a result, the show is less consistent or "major" than other of his exhibitions, and leaves the visitor more eager to see what Romano will do next than satisfied with what he shows now.—J. K. R.

Tranquil Ullman

Paintings by Eugene Paul Ullman, a prominent exhibitor in French and American galleries for 50 years, have been shown seldom recently, a fact that made his exhibition, at the American British Art Center the past fortnight, doubly interesting. An unusually tranquil painter, Ullman is now 70 and lives quietly in rural Connecticut. Most of his recent works, like the older paintings, are interpretations of nature but these new pictures are somewhat crispier in detail. They are still gracefully handled with sureness and delicacy, as in the poetic *Early Winter, Westport* and *Country Lane*.

In addition to the many Connecticut landscapes, the exhibition included early and late studies of French countryside, portraits, still-life and a lush nude *Study*, bolder and more dramatic than the others.—J. K. R.

Golubov in Low Key

Maurice Golubov at the Artists' Gallery shows low key, richly colored paintings of uneven quality. Best are

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those involving two or three shadowy human figures. Golubov starts a picture as a geometric abstraction, works it into what sometimes is a recognizable form, usually with a moody, personal quality. We especially liked the ingeniously composed *Nocturne* and *Evening Prayer*, the latter recalling Robert L. Newman.—A. L.

Eugene Ludins

Human beings, not all of them nice ones, loom larger in the 1947 canvas that make up Eugene Ludins' current show at the Passedoit Gallery. In fact, it looks as though this year has been one of change for the artist, as the canvases are divided between the small-featured, jewel-like landscapes, wherein tiny figures and objects give even the small paintings a panoramic expansiveness, and one in which rather stiff, symbolic figures play an important part.

Ludins has carried much of his beautiful color into what we presume to be the newer canvases, but I'm not sure that I like his *Impatient Stockholders* or the prissy kids who tend their *Fruit Stand* or the stilted grownups who observe Central Park Birds against such a handsome background. Only the humble workmen, who look in peace across a busy river to a teeming metropolis, have genuine dignity. Meanwhile, in the artist's more familiar manner, *Wet Day* should join *Port Lavaca* as a winner with *Terrebonne Parish* and *Levee* picked for place and show. (Until Dec. 13)—J. G.

Van Day Truex

Drawings by Van Day Truex, at the Carroll Carstairs Gallery, have a variety of themes—architecture, landscapes, still lifes, bits of baroque sculpture—but all share in a richness of tonal patterns and finished draftsmanship. Freshness of vision seizing upon unfamiliar aspects of familiar scenes of foreign cities creates a stimulating, new visual experience.

As examples of this personal viewpoint are such papers as: *Spanish Steps, Rome*; *Grand Canal, Venice* or *Tuilleries, Paris*, that possess a refreshingly new interpretation of subjects that have been frequently presented. The sensibility of the artist and his unfailing adaptation of design and color pattern to each theme make themselves felt.—M. B.

Abstracts by Ronnie Elliott

Abstract paintings, distinguished by imaginative form and rich, low-keyed palette, were exhibited by Ronnie Elliott at the Norlyst Gallery the past fortnight. Notable in a group which consistently revealed the artist's sensitivity and attainments, were a simple and charming *Lovers*, a deeply-glowing study on the theme, *Silence is Thought Converging*, and a bright, poetic Awareness of Spring.—J. K. R.

Introduced in Five

George Wetling, a drummer whose (Swing Street) 52nd Street engagements brought him within irresistible proximity to the Museum of Modern Art, is showing the precocious product of his two-year-old painting hobby, at

the Norlyst Gallery. There the 17 paintings will be on view until Dec. 6, together with a fantasy-in-jive introduction by his mentor and friend, Stuart Davis. They make a gay assemblage of crisp and fresh-colored pictures on a variety of city themes, all handled in poster-fashion and with an eye for pattern.—J. K. R.

From the Coal Regions

Fluid watercolors of the Pennsylvania coal region make up Grace Borgenicht's exhibition, at the Laurel Gallery until Dec. 12. Always vivid in color and controlled but free in technique, the pictures on view set down impressions with ease. Noted among them are the colorful *Old Breaker*, *Slate Hills* and *Lightning Stump*. Miss Borgenicht who fulfills a promise revealed in her last show, should be careful, however, to avoid over-dramatizing a subject or color.—J. K. R.

Dalton, Potter-Painter

A potter of thirty years experience, William Dalton is equally proficient and prolific with watercolor. His current exhibition at the Bonestell Gallery of both art forms affords an interesting change of pace. His ceramics patently follow the Chinese tradition, and usually take the form of pale-greenish vases and containers of various sorts. They are chaste, unassuming and charming. The watercolors mostly depict bridges and harbor scenes from panoramic heights. They are meticulously drawn and lightly painted. (Until Dec. 6)—A. L.

Ilya Bolotowsky

Ilya Bolotowsky continues his precise and perfectionist experiments in pure abstraction in the paintings which were exhibited at Pinacotheca through November. It is possible that some of the purest of the abstract theorists might object that Bolotowsky's latest departures are not absolutely pure abstraction, as they now employ a variety of soft, pastel colors along with the primaries, and there is a suggestion of spacial give-and-take behind the two-dimensional surface plane, even a suspicion of a third-dimension. His refinements of tension problems and of spacial and other elemental relationships seem to be extending vastly the previous limitations of this rarified field.—A. L.

Presented at Eggleston's

Watercolors by Margaret Marks, of England, make an attractive exhibition at the Ward Eggleston Galleries, until Dec. 13. Miss Marks, a pottery designer, has a lyric approach to landscape and portraiture and sets down her sensitive impressions in fluid watercolor. At the same galleries last fortnight were paintings by Frank Zell Heuston, an artist who paints in so many manners that his exhibition could have easily passed for a group show.—J. K. R.

Abstracts by Ad Reinhardt

Ad Reinhardt, abstract painter who used to enliven the newspaper *PM* and is now associated with Brooklyn College's department of design, is the current exhibitor at the Betty Parsons

The Art Digest

Recent Watercolors

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GOLUBOV
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ARTISTS GALLERY
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dec. 8 to 20
norlyst gallery
59 west 56th street, new york 19

Schultheis Galleries
ESTABLISHED 1888
PAINTINGS
15 MAIDEN LANE, NEW YORK

Paintings by GARRETT B.
Dec. 1-13 **CONOVER**
Ward Eggleston
161 W. 57 St., N.Y.C. Galleries

December 1, 1947

Gallery, until Dec. 13. Aside from a canvas called *Rock That Expressionist Dreamboat*, which pokes sophisticated fun at the hot, brooding color of that style, the show is composed of a series of apparently serious works that can hardly be called paintings. Mostly, they are elementary studies of space and color effects, resembling in a way those art class assignments in which the student makes color, light or design analyses of famous paintings. But here studio studies are presented as an end in themselves. Only a few communicate anything more than the artist's obvious interest in the composing techniques of art.—J. K. R.

Bumpei Usui at Laurel

Bumpei Usui, who hasn't exhibited for the last 10 years, returned to 57th Street with an attractive exhibition at the Laurel Gallery this past fortnight. Sensitive brushwork, nice feeling for color and gracious handling characterized all his work. Outstanding pictures included *Acorn Squash and Camels* (Cigarettes), *Shanties in the Bronx* and the large view of *Kuniyoshi's Terrace*, a work that contains qualities of Kuniyoshi's work, naturally enough since the two artists share a similar background.—J. K. R.

Ernesto Linares

Ernesto Linares, born in Guadalajara of German parents, is a young artist whose work is more familiar to West Coast gallery visitors than it is in the East. Some of the paintings in his first New York exhibition, on view at the Carlebach Gallery until Dec. 5, are inspired by his first visit to New York; others look back to the primitive art of his own country; but all are united in a style that is at once distinctive and akin to styles of other Latin American painters, particularly the Cubans. Imaginative, with richly-piled pigment and deep color, the paintings soon emerge from their apparent amorphous character to become well-realized presentations of ideas.—J. K. R.

Ferryman at Binet

F. R. Ferryman paints with forcefulness, both in his rich, sometimes heavy, color, and in his use of form, which is positively accented. His current exhibition at the George Binet Gallery includes oils, pastels and terra cotta sculpture. Landscape, usually of waterfronts, is his happiest subject. Here his heavy outlines accentuate the abstract strength of the composition (when employed for the human figure, it is not as appropriate). The pastels are sensitively composed, sometimes are really drawings touched with color. Ferryman was born in Hungary, came to America in 1923, has had many European exhibitions. (Until Dec. 6.) —A. L.

Jennings Tofel

Jennings Tofel exhibited at the Artists' Gallery, through November 22, a large group of his richly colorful, loosely brushed canvases. His reactions to his times and its people is intense, and poetic in a somewhat fierce sort of way. These paintings reflected that intensity.—A. L.

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Ecstasy: HANS HOFMANN

Joy in Color

HANS HOFMANN, who is showing recent paintings at the Kootz Gallery, is an abstract painter whose chief characteristic is his joy in color—bright, luminous color that often assumes the major role in his rhythmic paintings.

At 68 Hofmann is not content to paint variations on favored themes but attacks each new and often oversize canvas with robust vigor, sometimes covering the whole area with overall-design and other times simply setting bright forms in empty space. In many works there is an attempt to treat color as a volume in itself, rather than in its traditional role of defining a plane, as in a large red and green study called *Submerged*.

Other remembered works are *North-easter*, strangely reminiscent of Blake in its swirling pattern, that captures the feel of wind velocity and storm atmosphere of its subject, and *Interior*, the closest Hofmann comes to objective statement. (To Dec. 13.)

—JUDITH KAYE REED.

Watercolors by Kaep

Louis Kaep, watercolorist, who is exhibiting some 40 pictures at Arthur U. Newton Galleries, says, "I have no style. I just like to get into a picture the atmosphere of the scene I paint, the feeling I experience while actually painting it." Kaep's snow scenes, waterfronts and other landscapes do catch the atmosphere, and the detail, quite accurately. Those showing spontaneity and positiveness are the best. In his spare time, Kaep is Eastern art director for Montgomery Ward.—A. L.

Christmas Exhibition

OF

Modern French and Americans

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MODERN FRENCH TAPESTRIES

Until Dec. 15

The Art Digest

Evelyn Marie Stuart Says:

Reaction has reached its absolute zenith in the Abstract, which derives from graphic procedures that antedate both representational fine art and patterned decorative art. In the Non-Objective phase of the Abstract, modernism has at last run its course—reached either the jumping-off place or the turn of the circle on the arc leading back to conservative painting. It can not go further in the direction it has pursued, for there is simply nowhere to go but out of sight, for nothing remains to "get away from" in art save visibility. Everything but a plain flat wash of color has now been offered in a frame as a picture. It may be trite, but long ago a great philosopher arrived at the conclusion that temperance was the sum of all virtues. Modern art, judging from the Chicago abstract show, has gone too far; a few drinks may pep-up a party, but why make a fetish of delirium tremens. It is time for a change, and whether or not the proponents of modernism like it, skirts have gone longer and modern art can't go on much longer. All the publicity in the nation will not make the G-string the apotheosis of costume design.

Six Scholarships

The firm of Philip Rosenthal is sponsoring six scholarships at the Brooklyn Museum Art School, in order "to encourage and aid the development of young artists." The scholarships are for the Spring term, which begins in February.

Any student may submit two paintings (framed), drawings or sculptures (in original or photograph). Work should be delivered January 2-10 to the RoKo Gallery at 51 Greenwich Avenue, where a jury-selected exhibition of 30 or 40 of the best entries will be held later in the month. Blanks may be obtained from the Brooklyn Museum Art School.

Ebony and Ivory

A rare group of African primitive sculptures, collected by M. de Ralguine over a period of 22 years, is being exhibited at the Gump Galleries in San Francisco through December 6. Among the star pieces are five Mwami idols which are very difficult to find because they are carefully hidden by the superstitious natives. Most of the ivories came from the lower Congo, the ebony pieces from Uturi and Ubangi-Shari.

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TO DEC. 20

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Dec. 8 - Jan. 3

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BY

LENA GURR

Thru. Dec. 20

ACA 61-63 E. 57 ST., N. Y. C.

PAINTINGS
HEKIMI
BONESTELL GALLERY
18 EAST 57th STREET, NEW YORK

Dec. 8 - 20

Watercolors by MARGRET
MARKS
Ward Eggleston
161 W. 57 St., N. Y. C. Galleries

December 1, 1947

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EXHIBITION

Monday, Dec. 8th, Until Sale
(9:30 A.M. to 5 P.M.)

Sales Conducted by
E. P. O'Reilly, W. A. Smyth, W. H. O'Reilly



Mrs. Whaley: HOPPNER

At Parke-Bernet

PEOPLE who love fine furniture and decorations enough to seek them out in books and exhibitions will find many familiar pieces included in the sale which will take place at the Parke-Bernet Galleries on the afternoons of December 12 and 13. Quite a number of the examples of 18th century English cabinetwork will be remembered from an exhibition held at the same Galleries in 1942, benefitting the A.W.V.S.

Among the notable items are a William and Mary marquetry tall-case clock by Joseph Knibb, formerly in the collection of Lord North and exhibited at the British Museum, 1938-42; a rare black and gold lacquer cabinet on an arched stand; a Queen Anne inlaid walnut slant-front hood secrétaire with mirror doors; a pair of carved walnut side chairs with fiddle backs; a George I carved and inlaid walnut serpentine card table.

In a group of Chippendale mahogany are a fine serpentine commode in the French taste; two pairs of matching French armchairs in brown leather formerly in the collection of the Earl of Denbigh; a pole screen with a *petit point* portrait panel, exhibited at the Metropolitan Museum in 1945.

Decorative objects include 18th century porcelains: pairs of Derby and *vieux Paris* urns, a Coalbrookdale encrusted porcelain vase garniture, Spode, Worcester Imari and other services.

A collection of almost 100 early English spoons is highlighted by the Bishop Whyte-Rupert set of eleven Henry VIII Apostle spoons, clearly marked. Outstanding among the paintings is *A Portrait of Mrs. Whaley* by Hoppner, from the J. Pierpont Morgan collection.

The collections come from J. P. Argenti, Richard Mundey, the late Charles G. Rupert, together with further liquidation of the stock of Edward I. Farmer, Inc. An exhibition will be held from December 6.

Kende Sale

ON DECEMBER 5 AND 6, a large collection of French furniture and appointments from the estate of the late Anne W. Lenders will be sold at the Kende Galleries of Gimbel Brothers.

The list of individual items of furniture is a long one, and includes an inlaid rosewood and kingwood *table de nuit* mounted in *bronze doré*; a kingwood and acajou inlaid petite commode in the style of Louis XV, also *bronze doré*-mounted; a pair of Queen Anne-style carved walnut and needle-point love seats; a Louis XV burl walnut and parcel-gilded console table; an acajou and kingwood marquetry center table mounted in *bronze doré*, and a carved walnut and pearl gray satin slipper chair, both in Louis XV style. Louis XVI style furniture includes a pair of walnut and inlaid satinwood petite commodes with circular bodies and marble tops, and a carved walnut and white silk damask boudoir chair.

Among the decorations are a set of four Samson decorated porcelain statuettes of the four seasons, a Royal Berlin porcelain statuettes of a horse, and a pair of Sevres decorated turquoise blue porcelain covered vases. There is also a large selection of fine glass and tableware, linens, laces and other textiles. An exhibition will be held from Dec. 2.

Currier & Ives Sale

THE SEASON is now "official," with the first Currier & Ives sale scheduled for the evening of December 11 at the Plaza Art Galleries. Among the large folios are fine impressions of *Winter Scene—Morning* and *Cider Making in New England*. Clipper ship prints, now popular with collectors, will be present both in large and small folios. Among the small folio prints are *American Homestead—Spring and Winter*, *A Stopping Place on the Road*, *The Horse Shed* and other horse subjects. Sentimental subjects by Currier are also included in the 150 lots.

In addition to the Currier & Ives lithographs are several elephant folios by John James Audubon which are growing scarcer each year. An exhibition will be held from December 8.

Biblical Treasures

FOR 20 YEARS, Paul I. Ilton searched Palestine, Trans-Jordan and Syria for archeological treasures, using the Bible as his source of reference—excavating tombs and exploring villages after studying the etymological similarity between Hebrew-Aramaic place names and modern place names within the ancient Biblical frontiers. On December 8, the 600 items in this unusual collection will go on exhibition and sale at Gimbel Brothers' fifth floor Art Gallery.

Interest will doubtless center on a large group of antique jewelry from the time of Abraham, Solomon, Jeremiah and the early Byzantine period. One large silver ring bears a carnelian with the portrait of the Roman Empress Julia-Domna.

A gold locust, mentioned in the Bible

and described by Thucydides in 580 B.C.; a seal found in Trans-Jordan near the site of one of the first Christian monasteries and thought to have been used for stamping the Holy Eucharist or for imprinting bread for the poor; an engraved figure in bone found in Ghaza; a Greek wine "Kalla" in bronze, found in El Hamma on the site of the ruins of a temple of Aphrodite, and a carved wooden ship found in an Egyptian tomb in Palestine are among Ilton's many extraordinary findings.

Auction Calendar

December 3 and 4, Wednesday and Thursday afternoons. Parke-Bernet Galleries: French 18th century furniture and art objects from the collection of Mr. and Mrs. Robert Goelst. Louis XIV-XV furniture featuring inlaid tulipwood and amaranth serpentine library table; boule brass and marquetry writing desks, Regence kingwood *bombe commodes*. Decorations include pair of Louis XVI bronze and *bronze doré* figural tripod urns by Henri Dasson; clocks, *bronze doré* chenets, Chinese porcelains. Plaques, tabernacle frames and wall brackets attributed to Della Robbia. Silver dinner service by Bointaburet; Georgian silver. Brussels and Gobelin tapestries including Coypel's *Triomphe d'Hercule*. Exhibition from Nov. 29.

December 5, Friday evening. Plaza Art Galleries: Paintings from the estate of A. Muller-Ury, Max Garschagen, others. Now on exhibition.

December 5 and 6, Friday and Saturday afternoons. Kende Galleries at Gimbel Brothers: French furniture and decorations, from the estate of the late Anne W. Lenders. Exhibition from Dec. 2.

December 5 and 6, Friday and Saturday afternoons. Parke-Bernet Galleries: Tapestries, 1550-1725; French furniture; silver; works of art, from the collection of Mr. and Mrs. Robert Goelst. Royal Gobelins tapestry, *Triomphe d'Hercule*, designed by Coypel; important Brussels series by Jan Leyniers and other tapestries. French furniture including two Louis XIV boule brass and tortoise shell marquetry writing desk; a Regence brass-inlaid ebony *bureau-plat* mounted in *bronze doré*; *bombe* and serpentine commodes in kingwood and amaranth; Louis XV inlaid tulipwood and amaranth serpentine library table. Sculptured marble group of three putti on a marble pedestal dated 1716; *bronze doré* chenets, clocks. Arms and armor. French chased silver dinner service by Boin Taburet comprising 24 catalogue lots, and other silver. Della Robbia enameled terra cottas including a tondo, a tabernacle, and a pair of statuettes. Savonnerie palace carpet. Now on exhibition.

December 8 and 9, Monday evening and Tuesday afternoon and evening. Parke-Bernet Galleries: Rare first editions, autograph letters, MSS., fore-edge paintings, collected by the late Col. John B. Gribbel.

December 10, Wednesday afternoon. Parke-Bernet Galleries: Japanese prints collected by Kano Oshima. Works by Harunobu, Utamaro, Hokusai, Hiroshige, Sugaku, Gekko, others. Chinese and Japanese paintings. Exhibition from Dec. 4.

December 10 and 11, Wednesday and Thursday evenings. Parke-Bernet Galleries: Modern paintings and bronzes, property of Albert Otten. Mrs. J. D. Cameron Bradley, others. Exhibition from Dec. 6.

December 11, Thursday evening. Plaza Art Galleries: Currier & Ives lithographs and Audubon engravings from a New York collector, others. Exhibition from Dec. 8.

December 12 and 13, Friday and Saturday afternoons. Parke-Bernet Galleries: Old English furniture, decorations, from the collection of the late Charles G. Rupert, property of G. F. Argenti, others. Early English silver including twelve matched Henry VIII Apostle spoons, c. 1571; other Apostle, seal-top, Maidenhead, diamond-point and Wrythen-knop spoons. Regency and late XVII English furniture. Tall-case clock by Joseph Knibb. Chippendale carved mahogany pole screen with petit point portrait panel and two pairs of Gainsborough chairs from the collection of the Earl of Denbigh. Porcelains; glass; textiles. Paintings including Hoppner's portrait of Mrs. Whaley from the Morgan collection. Exhibition from Dec. 8.

December 15 and 16, Monday and Tuesday afternoons. Parke-Bernet Galleries: Precious-stone jewelry and furs from various private owners. Exhibition from Dec. 11.

December 18, 19 and 20, Thursday through Saturday afternoons. Parke-Bernet Galleries: French and English furniture and decorations, property of Mrs. John Chafin and other owners. Exhibition from Dec. 18.

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PALETTE PATTER



by Alonzo Lansford

Joseph Kaplan, who has just made his formal debut in a one-man show at the Salpeter Gallery, has already been called all sorts of names. When he was included in a group show last summer, the Art DIGEST called him *Irving Kaplan* and the *Art News* referred to him as *Joseph Smith*. Now *Cue*, covering his one-man show, has him as *Hyman Kaplan*! Says JOSEPH KAPLAN: "After this, no critic can hurt me."

merely some growth that could be cleaned off without damaging the painting. But the biologist in us became all confused when we read that "the experts explained that the painting had been sheltered in a salt mine during the Allied bombings and that the artist had used home-made paints that contained ingredients particularly edible for sponges. The scientists announced that Rembrandt will get a shave—with insecticide."

And then there was a young lady who came into Milch's one day bearing a canvas, which she was convinced was a Rembrandt, for sale. Upon having it instantly refused, she demanded to know how they could tell with a mere glance that it wasn't a Rembrandt. "Well," answered Mr. Milch, "aside from the way it's painted, I find the railroad and telegraph poles in the background somewhat incongruous as Rembrandt subject-matter."

General Motors has found that they can match a weatherman's map of predominant sunshine areas with a map showing the sections of the country which prefer bright colors—in the Southwest and on the Southern California coast, where rain is comparatively infrequent, gay hues are in favor. In contrast, New England is supposed to lean toward dark and grey colors. Lord knows why, but maybe GM or somebody might also be interested in knowing why brown eggs are less desirable in New York, but much preferred in Boston to the white ones. Likewise, the market dictates more coloring in butter and margarine in the west. But to get down to practical cases: someone once proved that girls who dress in white and light pink get more proposals than anybody.

Another survey we once studied allowed that blue was the preference of intellectuals, red of athletes, yellow of egotists, and orange of back-slapping extroverts. Now what do you suppose has happened to Picasso's personality since his blue period?

Raymond & Raymond, dealers in fine reproductions, are still wondering how to please a decorator who requested "a Picasso picture of his blue period, but in another color!"

Practitioners of the various arts have, of course, accepted the One World idea for centuries. But we heard of a painter and designer, the other day, who has carried it to about its ultimate. Within the past few years, this chap has exhibited in shows restricted to Puerto Rican, Cuban, Spanish, Mexican and United States artists, posing in each case as a native. Now there should certainly be a place in the U.N. for a fellow of such talents. Ah, Art—the international language.

As an old Rembrandt-fancier, we were interested to read in a U. P. dispatch from Vienna that a self-portrait of the great Dutch master was taking on a slow growth of face whiskers, and relieved to learn further that it was

Some years ago, Grand Central Galleries was featuring an exhibition of American Indian art, and a party of Indians, who had never been off the reservation, were brought into New York for the occasion. Not a Redskin batted an eye as they were shown the wonders of New York, including the Empire State Building. But they had never before seen a large body of water, and at Coney Island filled up bottles with ocean-water to take back as souvenirs. That night, while demonstrating a ceremonial dance in the Galleries, one Indian girl was seen to almost faint as she finished the dance. Then it was discovered that she had accidentally driven a thumb-tack into her bare foot at the beginning, but had stoically completed the performance.

The things one does for art! A critic friend of ours had an assignment recently to do a piece on a well known artist for a national magazine. When he arrived at the artist's house for an interview, he was received in an old-fashioned parlor. The room was piled and crammed with curios and oddities of the most esoteric sort—African spears and war drums, shrunken human heads from the Amazon, Mayan artifacts, devil-masks and the like. As they sat and talked, the critic noticed that the artist kept fondling what looked like a sort of necklace. Seeing his interest, the artist handed it to him. It was indeed a necklace—made of dried human fingers strung on a rawhide thong! It seems some tribe of Indians collected souvenirs of their massacres.

My friend became a little claustrophobic at this point, so the artist suggested that they continue the interview in his studio upstairs.

OUTDATED URGE DEPT.—Our eye detached a phrase from Hilla Rebay's introduction of *Point and Line to Plane*, a book by Wassily Kandinsky, and altered its meaning in a somewhat startling manner: "Unknown to some painters who miss their epoch and are still shackled by the cave man's outdated urge for reproduction . . ." (Ed. note: ? !)

The Art Digest



John Farbotnik

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December 1, 1947

Ceramics in Syracuse

[Continued from page 12]

imaginatively to interpret the rough fur; a grey opaque enamel fits the modelling beautifully, and a firm structure lies under the lively surface.

In the pottery, as a whole, I feel the lack of free and adventurous spirits. The perfection of machine production has set technical standards that are hard to meet and still leave a margin for freedom and expressiveness. The technical standards reached in Syracuse are very high—the whole show is far beyond the clumsy, arty products of the old "Arts and Crafts" movement. It is all highly professional, with fine glazes and well proportioned forms.

But that element of daring, even carelessness, which means the eagerness of imagination and the carelessness of accustomed mastery—these are sacrificed too often to technical perfection. Too many things are lingered with too long. A simple form thrown on the wheel can be alive in every inch of it as it rises from its base; or it can be stiff and dead, and the thing that makes it alive is as subtle as the quality of line in a beautiful drawing.

There are some groups of genuinely beautiful pottery; controlled and yet sensitive in form, with glazes beautifully fitted to the form. Eileen and Rossi Reynolds of San Francisco have a group of things I would be happy to own and use. Mary Satterly of Toronto, Canada; Rachel Buegeleisen of Detroit; Murray Douglas of Bloomfield Hills, Michigan; Christine Miller of Borea, Kentucky; Edwin and Mary Scheier of Durham, New Hampshire; and Minnie Negoro of Alfred, New York—all these have work of really first rank: at home in a kitchen or a museum case.

In decorated ware I felt the greatest poverty of expression. The simple use of lines, of circles, of dots or cross hatchings to enliven surfaces is sometimes effectively used. But these abstract means become peculiarly dry and stilted when they are elaborated into patterns resembling abstract painting. Free and direct pictorial motifs seemed much more alive.

There were a few beautiful enamels: simple bowls with rich jeweled color and fine pattern by Karl Drerup and the tiny enamels by Charles Jeffery and Lisel Salzer are examples of taste and workmanship of a high order.

I remember the unglazed early Cretan cup that started me off into pottery. It was, and still is, so fresh and alive that you felt the potter's hand on the wet clay; technically so simple yet done with such skill and freedom and sense of style. It is more of this that I would like to see in the show. The way it will most surely get there is through the growth of public interest, the widening of the market with more and more potters working. This seems to be happening all over the country. This Syracuse Annual is certainly playing the leading part.

Correction

The DIGEST regrets that through a typographical error in the last issue, the name of artist Frederick Serger was misspelled "Seger."

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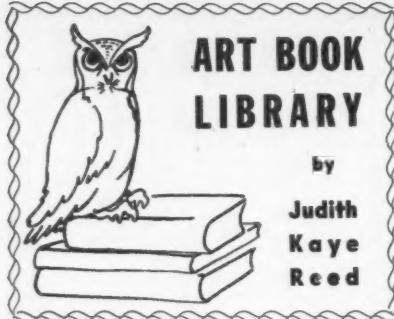
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Facts and Fancy

"*Mona Lisa's Moustache: A Dissection of Modern Art*" by T. H. Robsjohn-Gibbons. 1947. New York: Alfred A. Knopf. 265 pp. \$3.00.

Despite its flip title and enchanting jacket drawing by Mary Petty, *Mona Lisa's Moustache* is a serious book, a "dissection of modern art" that is a scathing attack on nearly all non-conservative painting from the Pre-Raphaelites to date. Only Cézanne and a few Impressionists pass muster in this parade of art impostors and modern Merlin.

Written by a witty, educated, and highly articulate debunker, the book may come as an unpleasant surprise to some of its readers, for the author is the same Mr. Gibbons who so titillated modern-minded designers and home-owners with an equally urbane, clever but much more convincing attack on the antique fad in *Goodby Mr. Chippendale*. Now Gibbons, a distinguished designer of graceful, modern furniture, turns his attention—after long brooding and suspicion—on modern painting, sculpture and architecture. The result is provocative, lively reading, a book that says many things that needed saying and asserts them in a knowing and witty manner—all of which makes its serious defects the more distressing.

Basically, Mr. Gibbons believes that all modern art represents a sinister attempt to dominate society by power-seeking artists. The various modern styles—and he names them all in their several native languages—are lumped together as diverse expressions of the one method: *magic*. And magic to Gib-

bings has no other connotation than evil. To him modern art is the witch-devil's advocate, plotting moral and political destruction. No doubt much of his argument against modern art, on the grounds that it stems in part from fake spiritualism, is purposefully unintelligible, relies on distortion, is interested in the primitive, the childish and the abnormal, and is sometimes an enemy of rational reality, will find many supporters, for each accusation is in part true. Nevertheless, the wary reader will find many distortions and false conclusions—enough in fact to negate the value of much of his thesis.

Among these weaknesses is Gibbing's wilful ignorance of the economic factors that forced artists into the anti-social position they have occupied since the 19th century. It wasn't power-mad painters who severed formerly amicable relations of artist and public, but the Industrial Revolution, the declining power of the Church and the abolition of an art-patronizing nobility.

Another major defect of the book is Gibbing's indiscriminate lumping of all exponents of modern experiment and style into one camp, never separating the lunatic fringe from those artists of inquiring mind who sought and are seeking to solve valid artistic problems of form and design in a manner outside the Western Renaissance art tradition. Nothing is further from the truth than his assertion that Cubism was a definite plot, dreamed up by sinister sorcerers, to rule the masses by confusion.

Another point that is stressed beyond credibility is Gibbons' insistence relating of modernism with Fascism. Agreed that Marinetti and others were Fascists—actually or incipiently—but that doesn't in itself invalidate all modern art, anymore than the fact that Lenin's and Stalin's disapproval of modern art proves that Communism is the best political system.

Discriminating readers will also regret Gibbons' presentation of his case—which uses the convenient and unfair method of quoting anything and anybody that happens to agree with his argument.

Finally, what is wrong with magic per se? Of course it can and has been used for unpleasant and even sinister purposes, but it is not necessarily evil.

If by magic Gibbons means to create an illusion, to make an object or picture vivid enough or strange enough to command attention and affect the observer emotionally and mentally, then what artist worth his salt does not practice magic when he creates a living world or personality on a flat canvas?

Kandinsky

"*Point and Line to Plane*" by Wassily Kandinsky. Translated by Howard Dearstyne and Hilla Rebay. Introduction by Hilla Rebay. 1947. New York: Solomon R. Guggenheim Foundation. 196 pp. of text. Illustrated. \$4.50.

Here is a book that makes fine supplementary reading to *Mona Lisa's Moustache*, for it is one of the best, if not the most fantastic, of Mr. Gibbons' many sources. Written in German for the Bauhaus in 1926, this new, English edition of *Point and Line to Plane* is a perfect example of that confounding of art, geometry, mysticism and what not that surrounds the extreme modern art movements. Right in the introduction the tone is set by Hilla Rebay, who describes the birth of non-objective art in this fashion:

"Upon his (Kandinsky's) return to Munich one evening there occurred at dusk the magical incident of his seeing merely the form and tone values in one of his paintings. While not recognizing its subject, he was not only struck by its increased beauty but also by the superfluity of the object in painting, in order to feel its spell." And so we are told that the late Kandinsky was henceforth "not only a painter and scientist, but also a prophet of almost religious significance."

In this book, Kandinsky, who is given considerable space in Gibbons' volume as one of the artists discussed in the intriguing chapter called "Six Lessons from Mme. Blavatsky" (she was the Victorian author, art mystic and theosophist), expounds a pseudo-scientific theory of painting that should intrigue all curiosity-seekers with an interest in puzzles. It is impossible to describe the text for it is composed of rambling notions, odd associations and a unique language. For example, here is Kandinsky's definition of composition: "A composition is the inwardly-purposeful subordination (1) of the individual elements and (2) of the build-up (construction) toward the goal of concrete pictoriality. Also, when a single sound completely embodies the pictorial aim, this single sound must be considered the equivalent of a composition. The single sound here is a composition." A footnote here reads: "Bound up with this question is a special 'modern' question, 'Can a work be created by purely mechanical means?' In cases of the most primitive numerical problems, this must be answered in the affirmative."

O. K. Mr. Gibbons! Take it from here.

Art Books for Europe

The Women's Board of the San Francisco Museum of Art is collecting books, periodicals and illustrated catalogues on contemporary art for distribution to war-devastated European libraries. Especially needed are books on modern art published during the last 25 years.

The Art Digest

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For a Home Gallery

"Masterpieces of the Metropolitan Museum of Art." Foreword by Horace H. F. Jayne. 1947. Englewood: H. Felix Kraus, Books International. 15 color plates. \$9.25.

Here is a splendid portfolio of 15 popular paintings in the Metropolitan Museum, ranging in period from a 15th century Siennese dream of Paradise by Giovanni di Paoli to a landscape by Cézanne. Reproduced in fine color and individually mounted on heavy matting paper, the reproductions should be especially appreciated by students and art-interested laymen. All reproductions are matted in uniform size, and will be as decorative on the wall as they are pleasurable on the table.

"Modern Italian Painters." 1947. Englewood: H. Felix Kraus, Books International. 15 color plates. \$7.50.

Published by the same firm, this venturesome portfolio, will also serve to introduce several modern Italian painters who are not well known in this country. A similarly handsome production, it comprises three paintings each by De Chirico and Modigliani, together with one or more works by Campigli, Garbari, Carrà, De Pisis, Sironi, Marusigg, Morandi and Guidi. For appreciators of modern art.

"The Watercolor Drawings of Thomas Rowlandson: From the Albert H. Wiggin Collection in the Boston Public Library." Commentary by Arthur W. Heintzelman. 1947. New York: Watson-Guptill Publications, Inc. 128 pp. and 52 plates, 24 in color. \$12.50.

Quality of printing and reproductions is generally in keeping with the high standards of this fine publishing firm, while the text and illustrations do justice to the rollicking pageant of robust English life during the late 18th and early 19th century periods, as set down by a master of line and satire, Thomas Rowlandson. Arthur W. Heintzelman, keeper of prints in the Boston Public Library, selected the 52 watercolors used, from the Wiggin Collection, which

he catalogued. He has contributed a readable and authentic biographical study of Rowlandson, together with a commentary for each painting. A delightful book.

"Portrait of Latin America, As Seen By Her Printmakers." Edited by Anne Lyon Haught. 1947. New York: Hastings House. 180 pp. with 155 illustrations. \$5.

Here is an excellent introduction to the varied graphic output of our artist neighbors to the South, a volume that vividly presents in sampler form 155 varied prints by 138 artists from 16 countries. Although works by such internationally-known artists as Orozco, Rivera, Siqueiros, Portinari and Covarrubias are included, the larger attraction of the book is the immense vitality and variety of the prints displayed—be they "fine" or "folk" art.

"Stieglitz Memorial Portfolio." Edited by Dorothy Norman. New York: Twice a Year Press. 62 pp. of text, 18 reproductions. \$12.50.

A handsomely printed portfolio comprising 18 large photographs by the father of modern photography (printed on separate sheets on glossy paper) and 62 pages of prose and poetry tributes by a distinguished list of admirers.

"Rembrandt Drawings for the Bible: 32 Collotype Facsimiles." 1947. New York: Schocken Books. 32 reproductions, with notes. \$8.50.

This portfolio uses the not too satisfactory process of collotype facsimile for an otherwise welcome publication, which offers the student a good opportunity to study 38 Rembrandt drawings on biblical themes. Each is printed on a separate sheet of strong paper and an accompanying booklet lists title and pertinent information.

"The Fantasy of Pieter Brueghel" by Adriaan J. Barnouw. New York: Lear Publishers. Distributed by Crown Publishers. 101 pp. of text and illustrations. \$5.

Forty-five fascinating engravings are reproduced, together with brief biography and critical notes. Some illustrate Flemish proverbs, others expand Biblical, folklore, folly and sin themes; but all are executed in the vein of fantasy that links the 16th century master, Brueghel to another gifted surrealist, Hieronymus Bosch, who lived a century earlier.

Illustrated Classics

"The Book of Job," illustrated by Arthur Szyk; "The Adventures of Hajji Baba of Ispahan" by F. F. Morier, illustrated by Honoré Guillebeau; "The Old Wives' Tales" by Arnold Bennett, illustrated by John Austen; "Penguin Island" by Anatole France, illustrated by Malcolm Cameron; and "The Life & Opinions of Tristram Shandy" by Laurence Sterne, illustrated by T. M. Cleland. 1947. New York: The Heritage Press. \$5.00 each.

As usual the Heritage Press has published a series of distinguished illus-

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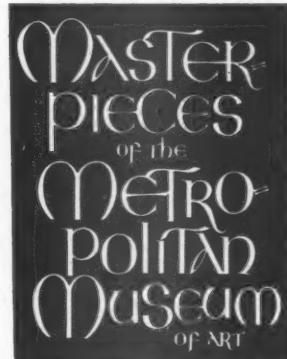
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trated classics designed to please discriminating book collectors. Outstanding among the illustrating assignments are Szyk's color plates for the Book of Job, combining precision of craftsmanship and jewel-like color, and Malcolm Cameron's fine black and white drawings for *Penguin Island*.

"Winter-Telling Stories" by Alice Marriott. Illustrated by Roland Whitehorse. 1947. New York: William Sloane Associates, Inc. 84 pp. Illustrated. \$2.50.

A collection of stories told by the Kiowas (one of the Plains Indian tribes) about Saynday, colorful trickster-hero who lived when the world was new, this charming book will probably be enjoyed by adults as well as children. Illustrated in traditional Indian-style drawings, enlivened by vivid color.

"Gulliver's Travels" by Jonathan Swift. Illustrated by Luis Quintanilla. Introduction by Jacques Barzun. 1947. New York: Crown Publishers. 358 pp. of text with 184 illustrations. \$5.00.

The most recent illustrated edition of a favorite assignment is a striking black and white book that includes 160 drawings and 24 large prints, the latter reproduced directly from the artist's own engraving.

Books of the Year

"Daumier" by Jacques Lassaigne. Hyperion Press. \$7.50. A volume that re-evaluates Daumier in the light of his paintings as well as his superb black and white work. Illustrated. (See Oct. 1 DIGEST.)

"Japanese Prints: 10 Reproductions." Metropolitan Museum-American Studio Books. \$7.50. A fine portfolio of ten popular color prints by six Japanese artists. (See Oct. 1 DIGEST.)

"Early Christian Mosaics." Oxford University Press. \$5.00. A beautiful volume notable for quality of color printing, the book contains 14 superb reproductions of 4th to 7th century Christian Mosaics. (See Apr. 1 DIGEST.)

Rogier Van Der Weyden, Introduction by Walter Ueberwasser, Oxford University Press. \$6.00. Color plates reproduce in full and detail three paintings by Van Der Weyden in the Escorial and Prado Museums. (See Nov. 1 DIGEST.)

"Velasquez," Introduction by Jose Ortega Y Gasset. Oxford University Press. \$6.00. Six full page color reproductions of Velasquez paintings in the Prado Museum, with critical analysis. (See Nov. 1 DIGEST.)

"Drawings by American Artists" by Norman Kent. Watson-Guptill. \$5.00. An anthology of 75 drawings by as many American artists, together with informative text.

"The Way Beyond Art" by Alexander Doerner. Wittenborn & Co. \$5.50. A most distinguished contribution to con-

[Continued on page 34]

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Books of the Year

[Continued from page 32]

temporary thought—a book of tremendous depth, boldness and challenge. (See August 1 DIGEST.)

"Principles of Chinese Painting" by George Rowley. Princeton University Press. \$5.00. A highly intelligent and readable study that explains what makes Chinese art Chinese by contrasting Eastern and Western art approaches. Well illustrated. (See May 1 DIGEST.)

"European Master Drawings in the U. S. Edited by Dr. Hans Tietze. J. J. Augustin. \$20. A fine volume that presents the best of the European drawings owned by American collections, written by a scholar and art lover. (See Oct. 15 DIGEST.)

"A Treasury of American Drawings" by Slatkin and Schoolman. Oxford University Press. \$7.50. A good survey of American growth as mirrored in 163 drawings by 18th, 19th and 20th century American artists. (See Oct. 15 DIGEST.)

"Rubens in America" by Goris and Held. Pantheon Books. \$8.50. A picture gallery and text devoted to works by Rubens in American collections.

"Modern Painters" by Lionello Venturi. Scribner. \$5.00. A discussion of Goya, Constable, David, Ingres, Delacroix, Corot, Daumier and Courbet by a distinguished art critic. (To be reviewed later.)

"American Painting: First Flowers of our Wilderness" by James Thomas Flexner. Houghton Mifflin Co. \$10.00. A Life-in-America Prize Book, it explores the fascinating and comparatively new field of 17th and early 18th century American painting in a fashion that is lively as well as highly instructive. (To be reviewed later.)

"Painting in the U.S.A." by Alan D. Gruskin. Doubleday & Co. \$8.50. An art dealer surveys contemporary American painting; 142 illustrations, nearly half in color. (Reviewed Jan. 1 DIGEST.)

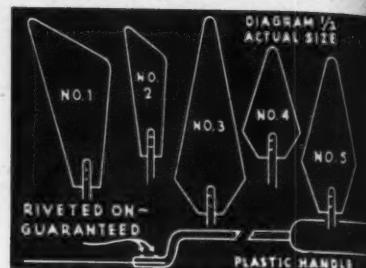
"Renoir Drawings." Edited by John Rewald. H. Bittner. \$15.00. A handsome collection of 90 drawings by Renoir. (Reviewed Jan. 15 DIGEST.)

"Picasso: 50 Years of His Art" by Alfred H. Barr, Jr. Museum of Modern Art. \$6.00. The most comprehensive study of the most controversial painter working today. Well illustrated. (Reviewed Feb. 15 DIGEST.)

"Zorach Explains Sculpture" by William Zorach. American Artists Group. \$7.50. One of the foremost American sculptors surveys his art to present the basic concepts and techniques of sculpture—from primitive times to the present. Well illustrated, it is excellent for layman or student. (To be reviewed later.)

"The Drawings of George Seurat" by Germaine Seligmann. Curt Valentin. \$15.00. A fine illustrated monograph based on drawings by Seurat in American collections. (See Mar. 15 DIGEST.)

[Another Christmas book column will appear next issue.]



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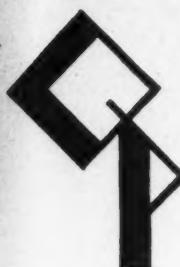
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A Modern Viewpoint

By RALPH M. PEARSON

Ben Shahn at the Modern

Ben Shahn is honored with a comprehensive special exhibition at the Museum of Modern Art because, as an artist, he has something to say that is worth listening to and because he has been saying it effectively since 1931. If he had not so "followed his instinct for story telling and social commentary and rejected a conception of art based on esthetic sensation," there is comparatively little in this exhibit to suggest he would today be a conspicuous figure in American art. Because he has gained his goal with distinction and because some of us think the exact opposite of his course—i.e., the creation of an art which is based on esthetic sensation—is of very great social importance, this showing becomes a test case. Since a great art can and theoretically should embrace both esthetics and commentary, rather than separate them, it provides an opportunity to observe whether an artist who says he rejects esthetics can actually do so and still be significant.

That Shahn tells various stories effectively, even dramatically, can be granted without argument. The Sacco-Vanzetti series, the ironic picturings of prohibition, the social security and the very distinguished Riker's Island Prison murals (rejected by the Municipal Art Commission) and the posters are all forceful dramatic "comments."

Shahn's plastic means, including design with its esthetic sensations, are at first view predominantly cruel and blundering. Color is often messy and monotonously flat over a large area. Color chords are ignored. Broken color with its sparkling vibration is never used. Textures and spaces are not exploited for their sensation values. Forms, often but not always, flatten out into mere linear suggestions or flat veils of color. The artist mixes in one picture the flat and the three-dimensional, also straight naturalism, as in a sky, with the flat arbitrary symbol of subject—which, by all the rules, just is not done in a mature art. These characteristics persist through the entire 17-year period covered; there is not the gain in the mastery of the means expected as normal growth; the highs and lows are widely interspersed.

Despite these "faults" there is an inherent logic in this work; the means, no matter how limited or arbitrary, seems to be authenticated by the force of the message. And into some paintings creeps an apparently unconscious richness of subtle design to compensate for its almost complete lack in others. Among such enriched designs are *The Passion of Sacco and Vanzetti* of 1931. *Italian Landscape II* of 1944

Esthetic sensation, then, does bootleg itself into these dominantly story-telling pictures intermittently but with sufficient enhancements of the commentary to justify the high honor of a major exhibition in the Modern Museum. Without it they would have to be shown at the Museum of Science and Industry.

The Art Digest

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Boston, Mass.

15TH ANNUAL EXHIBITION. Jan. 12-31. Boston Society of Independent Artists. Open to all artists. Media: painting, sculpture, print. Purchase awards. Entry blanks due Nov. 20. Membership fee \$5. For further information write Jessie Sherman, Sec'y, 27 W. Cedar St.

Indiana, Pa.

5TH ANNUAL COOPERATIVE ART EXHIBITION. April 10-May 8. State Teachers College. Open to all living artists. All media. Jury. Prizes total \$700. Entry fee \$3. Cards due Mar. 5. Work due Mar. 12. For further information write Orval Kipp, Director, Art Dept.

New Orleans, La.

NATIONAL PAINTING EXHIBITION. Feb. 14-Mar. 29. Arts and Crafts Club. Open to all artists resident in the U. S. Paintings in any medium. Jury. Prizes total \$1,750. Entry cards due Jan. 14. For further information write Arts & Crafts Club, 712 Royal St., New Orleans 16.

New York, N. Y.

17TH ANNUAL EXHIBITION NATIONAL SERIGRAPH SOCIETY. Mar. 29-Apr. 24. Serigraph Galleries. Open to all artists. Jury. Prizes. Fee for non-members \$1. Work due Mar. 7. For further information write Doris Meltzer, Director, Serigraph Galleries, 38 West 57 St., New York 19.

11ST ANNUAL EXHIBITION AMERICAN WATERCOLOR SOCIETY. Feb. 9-Mar. 1. National Academy Galleries. Open to all artists. Jury. Prizes total \$900. Entry fee to non-members \$3. Work due Jan. 29; must be delivered by artist or agent. Exhibits sent by express or mail accepted by W. S. Budworth & Son, 424 West 52nd St. and Hayes Storage & Packing Service, 365 East 61st St. For further information write Walter L. White, 100 Newbold Pl., Kew Gardens 15, L. I., N. Y.

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MIRROR OF AMERICA, FIRST ANNUAL GREATER PATERSON ART EXHIBITION. Feb. 1-28. Open to all artists. All media. Subject must pertain to Northern Jersey showing the historical, industrial or beauty spots of this area. Entry fee \$1. Awards. Jury. Prizes. Entry cards due Dec. 31. Work due Jan. 15. Work and requests for further information sent to McKiernan Art Center, 2 Park Avenue, Paterson.

Philadelphia, Pa.

20TH ANNUAL EXHIBITION OF AMERICAN LITHOGRAPHY. Jan. 9-28. Print Club. Open to American Lithographers. Only lithographs made in 1947 eligible. Jury. Prize. Fee 50¢ for non-members. Entry cards due Dec. 22. Work due Dec. 24 at Print Club, 1614 Latimer Street. For further information write above address.

Seattle, Wash.

NORTHWEST PRINTMAKERS 20TH INTERNATIONAL EXHIBITION. Mar. 10-Apr. 4. Seattle Art Museum. Open to all artists. All print media. Jury. Purchase prizes. Entry fee \$1. Entry cards due Feb. 16. Work due Feb. 18. For further information write Harold E. Kessler, Sec'y, Northwest Printmakers, 1738 E. 91st, Seattle 5.

Urbana, Ill.

NATIONAL COMPETITIVE EXHIBITION OF CONTEMPORARY AMERICAN PAINTING. Feb. 28-Mar. 28, 1948. University of Illinois. Open to resident artists of U. S. Media: oil, encaustic, tempera. Prizes total \$7,500. Entry cards due Jan. 15 (available Dec. 1). For blanks and further information write Dr. Frank J. Roos, Head, Art Department, 115 Architecture Building, University of Illinois.

Wichita, Kan.

17TH ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN GRAPHIC ARTS. Jan. 3-28. Art Association. Open to all artists of U. S. All print media. Jury. Purchase prizes. Work due Dec. 10. For further information write M. G. Schollenberger, Pres., 258 North Clifton, Wichita.

REGIONAL SHOWS

Athens, Ohio

6TH ANNUAL OHIO VALLEY OIL & WATERCOLOR SHOW. Mar. 1-31. Chubb Gallery, Ohio Univ. Open to residents of Ohio, Ind., Ill., W. Va., Pa., Ky. Jury. Prizes total \$500. Entry cards due Feb. 16. Work received Feb. 1-16. For further information write Dean Earl C. Seigfred, College of Fine Arts, Ohio Univ.

Burlington, Vt.

18TH ANNUAL NORTHERN VERMONT ARTISTS' EXHIBITION. Mar. 5-28. Fleming Museum. Open to all Vermont residents; by special permission to artists who spend some time in Vermont during the year. Media: oil, watercolor, pastels, etchings, charcoal, sculpture. Details available Jan. 1. Write to Harold S. Knight, 15 Nash Place.

Dallas, Tex.

FIRST SOUTHWEST PRINT ANNUAL. Feb. 1-29. Dallas Museum of Fine Arts. Open to artists of Ariz., Ark., Colo., La., N. M., Okla., Tex. All print media. Jury. Prizes total \$500. Work due Jan. 17. For entry cards and further information write Dallas Museum of Fine Arts.

Hagerstown, Md.

CUMBERLAND VALLEY ARTISTS 16TH ANNUAL. Feb. 1-29. Washington County Museum of Fine Arts. Open to all artists living between Harrisburg, Pa., Frederick, Md., Winchester, Va., and Cumberland, Md. Media: oil, watercolor, pastel, prints, drawings, sculpture. Jury. Prizes. Entry cards due Jan. 1. Work due Jan. 15. For further information write Director.

Hartford, Conn.

38TH ANNUAL EXHIBITION ACADEMY OF FINE ARTS. Feb. 7-29. Avery Memorial. Media: painting, tempera, sculpture, graphic art. Entry fee to non-members \$4. For further information write Louis J. Fusari, Sec'y, Academy of Fine Arts, P.O. Box 204.

Newark, N. J.

SIXTH ANNUAL OPEN EXHIBITION OF N. J. WATERCOLOR SOCIETY. Jan. 19-Feb. 6. Newark Art Club. Open to all New Jersey born and resident artists. Media: watercolor, pastel. Jury. Entry fee \$1 for members, \$1.50 for non-members. Entry cards due Jan. 9, work due Jan. 12 at Art Club, 38 Franklin Street. For further information and entry blanks write to Herbert Pierce, Sec'y, 291 Millburn Avenue, Millburn, N. J.

Norfolk, Va.

SIXTH ANNUAL CONTEMPORARY PAINTINGS. Feb. 1948 Irene Leache Memorial. Open to artists born or residing in Va., N. C. Media: oil, watercolor. Jury. Prizes totalling \$350. Entry cards due Jan. 19. Work received Jan. 10-19 at Museum of Arts and Sciences, Yarmouth St., Norfolk. For entry cards and further information write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7.

Santa Cruz, Calif.

19TH STATE WIDE ANNUAL EXHIBITION: Santa Cruz Art League. Jan. 26-Feb. 9. Civic Auditorium. Open to artists painting in Calif. Media: oil, watercolor, pastel. Jury. Prizes total \$235. Entry cards and work due Jan. 18. For further information write Maria S. Rodgers, Box 895.

Springfield, Mass.

28TH ANNUAL SPRINGFIELD ART LEAGUE MEMBERS' JURY SHOW. Feb. 1-22. Smith Museum. Open to members (dues \$3 per year). Media: oil, watercolor, sculpture, print. Jury. Prizes. Work received Jan. 19, 20. For further information write Harry E. Woolley, Exhibition Chairman, 116 Converse St., Longmeadow.

West Palm Beach, Fla.

30TH ANNUAL PALM BEACH ART LEAGUE. Feb. 27-Mar. 7. Watercolors & Graphic Arts; Mar. 19-28. Oil & Sculpture. Norton Gallery & School of Art. Open to members (dues \$5). Jury. Prizes total \$300. Entry cards and works for both exhibitions due Feb. 18. For further information write E. R. Hunter, Director, Norton Gallery.

Brooklyn, N. Y.

Jan. 2-10. Six Full-Time Scholarships offered by Philip Rosenthal for Spring Term to begin Feb. 1948 at Brooklyn Museum Art School. Open to all art students. Entries may be paintings, drawings, sculpture. All pictures must be framed, delivered to RoKo Gallery, 51 Greenwich Ave., New York City, where exhibition will be held Jan. 13-31. Entry blanks obtained at RoKo Gallery; Philip Rosenthal, 47 E. 9th St., New York City; Brooklyn Museum Art School, Eastern Parkway.

Los Angeles, Calif.

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Regarding Boston

By Lawrence Dame

BOSTON'S INSTITUTE OF MODERN ART stirred a small hornet nest when it undertook to stage a show of 30 selected Massachusetts artists. For, lo, three times 30 and more signed or clamored for places on the walls of an emporium which had to draw the line somewhere and still not raise the cry of undue discrimination. To make matters worse, the best works of the 30 were not universally available, with the result that in more than a few cases, second-grade representations had to be hung.

Hornets are still buzzing. Yet the Institute consoles itself with the thought that the chosen 30 at least have been introduced to a public which already knew most of them and knew them by better things.

None, lest they be purists devoted to Burne-Jones conceptions of beauty, could quarrel with the selection of Jack Levine's *Welcome Home*, a savage satire aimed at upper-bracket snobbism as lavished upon a brass hat hero who must have suffered among European fleshpots.

Yet painters of talent like John Northey, Giglio Dante, Esther Geller, Gardner Cox, Howard Gibbs and Hyman Bloom, are represented by mediocre works dimmed by reflections of past appearances.

Possibly the artists were not all at home, or were dodging callers, when the Institute pushed the bell. Nonetheless, the show offers variety ranging from the tight, bright little watercolor of Old-Master Portraitist Charles Hopkinson to the sea-form modernisms of Lawrence Kupferman. Imaginative works like those of Karl Knaths vie with the tranquilly traditional studies of Cape Cod marshes by Ludwig Mestler. Karl Zerbe clatters forth with a noise like that of Rosinante with a shell-empty study of a spectral Spanish cathedral.

Employing a hard, brash use of knotted lines in sterile color, Alice Stalknecht portrays a rickety old woman stalking along a country road, while the geometric comes to the fore in compositions by Herbert Barnett, Fritz Pfeiffer and Hubert Lieberman.

Bright spots are the skill with figures of Arthur Polonsky and Michael Tulysewski, the decorative flair of George Sheridan, the owls of Khalil Gibran hooting eerie vibrations through the Institute's cautious walls, and the rounded color forms of Tyre Bengtz.

Thomas Fransoli, Jr., merits praise for discovering that Boston's down-at-heels South End has brick fronts and squares with high decorative value for the rigidly precise draftsman.

Messick Teaches at New College

Ben Messick, well-known West Coast artist and teacher, has joined the staff of Palos Verdes College, Rolling Hills (via Lomita), California. Messick will teach painting and drawing at this new junior college, beautifully situated on one of California's oldest "ranches," 1,100 feet above sea level and within a short walk of striking views of the Pacific Ocean and Santa Monica Bay.

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Tapestries at French & Co.

[Continued from page 11]

of his idealized scenes. Yet it differs from Watteau's paintings in its sharp differentiation of the gayly-hued figures from the pale notes of the landscape. A rarity is a Queen Anne tapestry, woven at Soho, presenting exotic figures and scenes (see reproduction on page 10).

It is impossible to list the brilliant items of this distinctive showing, yet a few of differing character might be cited to illustrate the wide range of its expression. A handsome panel, woven at Beauvais, in the 18th-century on the Achilles theme, was executed by order of Louis XV as a gift for his daughter on her marriage to the King of Sardinia; it is imposing in the grandeur of its design and the majesty of the figures. Another piece from these looms is a small screen of such delicacy of color notes and exquisite fineness of weaving that it rivals any painted decoration. An early 16th-century armorial tapestry, its symbolic detail against a *millefleurs* background, was formerly the property of the Kaiser and hung in Potsdam.

Expressing a curiosity as to how these treasures were preserved, I was shown one of the steel-lined, fireproof storerooms which harbor them, and as to moths, the indefatigable consumers of wool, my anxiety was relieved by the information that after a period, the natural oil of the wools in the tapestries disappears and the moths lose interest in them, reserving themselves for less artistic alimentation. It is a consolation to learn that these superb examples of a great, traditional art are safeguarded.—MARGARET BREUNING.

Tapestries at Duveen

[Continued from page 11]

is especially captivating. One of the set, *The Marriage of Paris and Helen*, is carried out in its entirety in exquisitely-related blonde tones, presenting the real figures finely coordinated in the design, in an actual effulgence of golden light.

There are several charming pieces representing phases of the life of the middle ages. In *The Welcome Guests*, a youthful lord and lady welcome an elderly pair arriving mounted double on a white steed. Another beguiling conception of mediaeval living is *A Lord with Shepherds*.

The design for the imposing *Madonna and Child* is attributed to Jan Van Eyck. Another impressive religious subject, *Noli Me Tangere*, is considered to have been based upon a cartoon by Bernard Van Orley. The Italianate suggestion of the profusely-detailed design and the elaborate border are characteristic of Van Orley's final period of work. This distinguished display continues through December.

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When American Art Week?

We have already had a number of suggestions as to the most fitting and appropriate time for American Art Week. It is not easy to change old habits and this is a subject which requires serious consideration. Surely as a member of the League, this concerns you. It needs your special attention as Art Week has now grown out of its bobby-sox age and is needing special care in its formative years. As we wrote in the Nov. 15 issue, it is expected to canvas all our Chapters. We want all you members as well as your chairmen to tell us what you think. Just a brief note is all that is needed.

Pity the Poor Juror

The life of an art juror is not all it is cracked up to be. Plenty there are who are always taking cracks at him. The recent art show at Wanamaker's

has made your correspondent hold up his right hand and swear he will never be a juror if he can possibly avoid it. And let it be known here that he was not on that jury of acceptance.

Maybe some thought we were, for we did write a letter in which we tried to explain what the jury was up against and why it was necessary to turn down so many entries. It was first thought that there would be so much space that it was doubtful whether the New York Chapter could fill it. Other groups were invited to come in.

We got the word too late to notify them that unpredictable difficulties had arisen and we were fortunate to secure the limited but very attractive space we were able to have. This necessitated rejections which we can assure you hurt us as much as it did the disappointed painters. We wrote this letter to them, for it seemed they were due

some explanation. This letter called for no acknowledgment, but it raises our estimate of people in general, for more than 15% of those rejectees sat down and wrote us nice letters in return.

But there were three who were not to be appeased. Let us try to analyze, if we can, the situation. One person was very sure of the merit of his work, and it undoubtedly had that, but that it outranked most of the others in the exhibition, after all, is his opinion. Maybe the judges are prejudiced, as he claims. Possibly the judges might think he is. We are all entitled to opinions, but our opinions are not always the ones which count.

When room was found for some four or five more pictures than had been accepted, the rejects were screened and four more pictures were hung.

And here is the pay-off. Two of those which had failed in the first selection were purchased by patrons of the exhibition. Whether that spells anything or not, it does show that tastes are not all alike. Also that John Q. Public has the last say.

Whistler's painting of his Mother was peddled all over this country and offered for \$750—much less than many of our painters get for their works today. And the best of our art critics and our canny dealers turned thumbs down on the Whistler.

The little Dutchman, Van Meegeren, who is now going to jail because he painted so well he had them all fooled and could sell his imitations for enough to make him a multi-millionaire, couldn't get the approval of the experts under his own name. Possibly, were some sort of radar affair available by which one could glean the innermost thoughts of people who view our work we might not have such a high opinion of it.

Every juror has his own views. He is entitled to them, just as we are to ours. Personally this writer simply can't see Picasso. There are those who no doubt would swear that ours is an arrested development. Maybe jurors are that way also.

There are going to be rejections even under the best of conditions, just so long as there are exhibitions and nothing much can be done about it. It appears that we simply must cultivate a philosophical attitude, remembering that Babe Ruth didn't get a hit, much less a home-run, every time he went to bat.

About Demonstrations

As was mentioned in the last issue, the demonstrations in the New York

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City Chapter Exhibition were great drawing cards. Here is a good idea for the consideration of clubs, schools and special gatherings. Should you like to consider talent for this sort of feature, the League will be glad to put you in touch with those who can supply anything you have in mind in most any range of prices. Write us if you are interested, telling us your needs or desires, keeping in mind it is hardly considerate to expect an artist to give up his time without being remunerated.

If it is a lecture, or combination or a straight demonstration, we can get just the person you want. These are as entertaining as they are educational and are always special drawing cards.

The League's Honor Roll

Next thing in order is for our Chapters and everybody in our Membership to turn attention to our Honor Roll—bring it to the attention of associations, clubs and any groups who are interested in granting recognition to those in their states and communities who have served art and artists.

Several names of outstanding figures in the art world have already been cited to receive the League's Honor Roll scrolls at our next Annual Dinner this February. This is distinguished recognition and the event helps to make our dinners auspicious occasions.

Thus are the accomplishments of these honorees heralded throughout the country. It is a splendid way to show your appreciation to those of your own regions you deem worthy. Chapter leaders and others should be giving this some immediate thought for these designations must be in by Jan. 15. You may get all the particulars by writing to our National Director of the League's Honor Roll, Paul W. Whitener, Hickory Museum of Art, Hickory, North Carolina.

Alabama Steps Forward

For some years there has been a statute on the books of Alabama creating a Fine Arts Commission, though,

like such things in some other places, it was simply a gesture.

The new Governor of Alabama, however, seems to think there may be something worth while in it and has appointed a Commission with that idea in mind—not just political gestures. Among the appointees is a man by the name of Rogers H. Bite of Birmingham, and from what we get by newspaper grape-vine, Mr. Bite is taking his job seriously and is looking into what it may do for his State.

It takes just one good man, Mr. Bite, to get things done, and Alabama may before long begin to experience the good which can come thereby. The League has for a long time advocated action on the part of states and cities for just this sort of thing. It has proved immensely profitable to the City of New York.

Thereby may be prevented many artistic perversions such as are evidenced all over the country. Our own State of Kansas needs one badly, for with all its charm and accomplishments it has a very weak spot here. Let us have Fine Arts Commissions in all our states and in our cities of any size, and let them be unhampered by politics—particularly spare them that. In the meantime, good luck to Mr. Bite and Alabama.—ALBERT T. REID.

Mt. Vernon Steps Out—Or Up

The Mt. Vernon Art Association is deserving of a mention among the New York communities which is taking a very active interest in art. Its eighty members include many of our League members and they have just had their second annual, an unusually successful show. There were 61 pictures hung and the Mt. Vernon Argus featured the show which was held in the Public Library, and ran a large cut showing that corner which had the honored pictures, with the winners standing before them. Included were Mrs. G. S. Lipson who won in oils; Robert Maxwell, in watercolors, and Ab Kroll and Mrs. Edith Egenholz who won honorable mention in watercolors and oils.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO. Art Institute From Dec. 7: 2nd Regional Annual; Christmas Sale.
ALBANY, N. Y. Institute of Art Dec.: 2nd National Print Biennial, Print Club.
ALBION, MICH. Albion College To Dec. 20: Düre Prints, *The Great Passion*.
ANDOVER, MASS. Addison Gallery To Dec. 15: Tinsel Prints; Shakespearean Drawings.
ATHENS, GA. Univ. of Ga. To Dec. 20: Lamar Dodd Drawings and Paintings.
BALTIMORE, MD. Museum of Art To Jan. 4: Jacob Glushakov; Stanislav Rembski. Walters Gallery Dec.: 18th Century French Culture, *Life Magazine*.
BOSTON, MASS. Copy Society Dec. 8-20: Boston Art Club Members' Exhibition. Doll & Richards Dec.: American Paintings. Museum of Fine Arts To Jan. 4: Rowlandson and Giltrey Satires. Vose Galleries Dec.: English & American Paintings.
BUFFALO, N. Y. Albright Gallery Dec. 5-28: Pacific Northwest Painters.
CHARLOTTE, N. C. Mint Museum To Dec. 14: Contemporary American Paintings, 9th Annual.
CHICAGO, ILL. Art Institute To Dec. 16: Japanese Prints; Dec.: Martin Schongauer. Associated American Artists To Dec. 15: Contemporary Irish Artists. Gallery Studio To Dec. 26: DeDiego.
CINCINNATI, OHIO Art Museum To Dec. 15: 2nd Annual.
CLAREMONT, CALIF. Pomona College To Dec. 22: 17th and 18th Century French Paintings.
CLEARWATER, FLA. Art Museum To Dec. 20: Pre-Christmas Sale.
CLEVELAND, OHIG Museum of Art Dec.: 2nd Exhibition, La Tausca Collection. Town & Country Gallery To Dec. 29: Samuel Bookate Paintings.
COLORADO SPRINGS, COLO. Fine Arts Center Dec. 8-Jan. 12: Thomas Eakins Paintings.
COLUMBUS, OHIO Gallery of Fine Arts Dec.: Southern Baroque; Marcile Stalter.
DALLAS, TEX. Museum of Fine Arts To Dec. 21: American Artists Group Exhibition.
DAYTON, OHIO Art Institute Dec.: The Christmas Story in Modern Art.
DETROIT, MICH. Art Institute To Dec. 14: Regional Annual; Works of Art Under \$100.
FORT WORTH, TEX. Art Assoc. Dec. 6-27: Bill Bomar.
GRAND RAPIDS, MICH. Art Gallery Dec. 5-26: Print Masterpieces, National Gallery Loan.
HOLLYWOOD, CALIF. Stendahl Galleries Dec.: Ancient American, Modern French Art.
HOUSTON, TEX. Museum of Fine Arts Dec. 7-28: Xavier Gonzalez; Pedro Figari.
INDIANAPOLIS, IND. Herron Museum To Dec. 21: Arts of Italian Renaissance.
KANSAS CITY, MO. Nelson Gallery To Dec. 29: Francisco Dominguez Paintings.
LAFAYETTE, LA. Southwestern Louisiana Institute To Dec. 20: Adolph Dehn.
LINCOLN, NEB. University Galleries To Dec. 15: Standard Oil Company Collection.
LOS ANGELES, CALIF. Associated American Artists From Dec. 6: Contemporary Paintings. Cowie Galleries Dec.: Phil Dike. Decker Studios Dec.: Contemporary Artists.
Hartwell Galleries Dec.: Contemporary American Paintings.
Hathfield Galleries To Dec. 25: Christmas Exhibition.
Mid 20th Cent. Dec.: Lundeberg Paintings.
Taylor Galleries Dec.: Benton Scott; Ben Messick.
Vigevano Galleries Dec.: Christmas Show; American & French Art.

LOUISVILLE, KY. Speed Museum To Dec. 24: Etchings & Lithographs, American Artists.

MANCHESTER, N. H. Currier Gallery To Dec. 14: Chrysler Collection War Paintings.
MEADVILLE, PA. Allegheny College To Dec. 15: Lithographs by Francis Chapin.
MILWAUKEE, WIS. Art Institute To Jan. 4: 28th Regional Crafts Exhibition.
Mil.-Downer College To Dec. 15: Serigraph Society Loan Show.
MINNEAPOLIS, MINN. Institute of Arts Dec.: Paul Rever's Time; Symbolism in Painting.
Walker Art Center To Dec. 21: Christmas Sale, Paintings & Sculpture.
MONTCLAIR, N. J. Art Museum To Dec. 24: Contemporary Painters & Sculptors.
MONTGOMERY, ALA. Museum of Fine Arts Dec.: Metropolitan Museum Loan Exhibition.
MONTEREY, CALIF. Pat Wall Gallery Dec.: Group Show.
NEWARK, N. J. Art Club To Dec. 24: Freda Vidar. Newark Museum Dec.: Christmas Sale.
OAKLAND, CALIF. Fuller Gallery To Dec. 19: Mills College Ceramic Guild Show.
OMAHA, NEB. Joslyn Museum Dec.: 16th Annual.
PASADENA, CALIF. Art Institute Dec.: Contemporary English Watercolors, Drawings.
PHILADELPHIA, PA. Academy of Art To Dec. 14: Leon Karp; National Annuals.
Art Alliance To Dec. 21: Eugene Berman; Dec. 8-25: Alfred Levitt. Artists' Gallery To Dec. 24: Paintings by Thomas T. Bostelle.
Carlen Gallery Dec.: Palestinian Art. Print Club Dec. 5-26: W. Mackey.
PITTSBURGH, PA. Carnegie Institute To Dec. 28: Current American Prints.
PROVIDENCE, R. I. Museum of Art Dec.: Painting in the Ancient World.
RICHMOND, VA. Museum of Fine Arts Dec.: Three Virginians.
ROCHESTER, N. Y. Rundel Gallery To Dec. 25: British Wood Engravings.
ROCKFORD, ILL. Art Assoc. From Dec. 8: Contemporary American Paintings.
ST. LOUIS, MO. City Art Museum Dec.: 7th Regional Annual; Group Show.
ST. PAUL, MINN. Hamline Univ. To Dec. 21: French Moderns; Christmas Show.
SACRAMENTO, CALIF. Crocker Gallery Dec.: Old Masters; 19th Century German School.
SAN FRANCISCO, CALIF. City of Paris Dec.: Standish Backus Jr.; Christmas Paintings.
Gump Gallery Dec.: Louis Macouillard. Legion of Honor Dec.: 2nd Painting Annual; Aaron Siskind.
Museum of Art To Dec. 15: 22nd Women Artists Annual; 33rd Society of Etchers Annual; Christmas Sale.
SANTA FE, N. M. Modern Art Gallery Dec.: Contemporary Paintings and Sculpture.
Art Museum Dec.: Religious Paintings from South America; Prints.
SPRINGFIELD, ILL. Art Gallery Dec. 23: Ohio Watercolor Society Annual.
SYRACUSE, N. Y. Museum of Fine Arts To Dec. 7: 12th National Ceramic Annual.
TOLEDO, OHIO Museum of Art To Dec. 15: Modern Sculpture.
TORONTO, CAN. Art Gallery To Dec. 21: Canadian Group of Painters; Graphic Arts.
UTICA, N. Y. Munson-Williams-Proctor Dec. 7-29: Arthur Dove Paintings.
WASHINGTON, D. C. Arts Club To Dec. 12: Lee Atkyns. Corcoran Gallery From Dec. 6: Alexander James Memorial Exhibition.
Phillips Gallery From Dec. 7: James McLaughlin; Laughlin Phillips. Smithsonian Institution To Jan. 4: Charles Dahlgreen Etchings.
Whyte's Gallery Dec. 6-31: Haitian Paintings.
WEST PALM BEACH, FLA. Norton Gallery Dec. 5-28: Fact and Fantasy, 1917.
WILLIAMSTOWN, MASS. Lawrence Museum To Dec. 20: Italian Primitives.
WORCESTER, MASS. Art Museum To Dec. 28: Regional Biennial.

NEW YORK CITY

A. C. A. Gallery (63E57) To Dec. 20: Lena Gurr; From Dec. 8: Burliuk.
American Academy (633W155) Dec.: Ja Davidson. Retrospective Sculpture Exhibition.
Acquavella Galleries (38E57) Dec.: Selected Old Masters.
A-D Gallery (130W46) To Dec. 12: Alex Steinweiss.
Allison & Co. (32E57) To Dec. 20: George Bellows Paintings.
American British Art Center (44W56) To Dec. 13: Diana Heiskell.
Architectural League (115E40) To Dec. 10: Training for Architects.
Argent Galleries (42W57) To Dec. 7: One World Exhibition; Dec. 8-26: Watercolor Group.
Artist's Gallery (61E57) To Dec. 13: Maurice Golubov Paintings.
Ashby Gallery (18 Cornelia) To Dec. 15: Paintings by Kurzen.
Associated American Artists (71 Fifth) To Dec. 20: Marion Greenwood.
Babcock Galleries (38E57) Dec. 6-31: Selected Intimate Paintings.
Barbizon Plaza Gallery (Sixth at 58) To Dec. 14: Jouko Hakola.
Barzansky Galleries (604 Madison) Dec.: Christmas Group Show.
Bignou Gallery (32E57) Dec.: Salvador Dali.
Binet Gallery (67E57) Dec. 6-19: Oils by Victor Thall.
Bland Gallery (45E57) Dec.: Early American Paintings.
Bonestell Gallery (18E57) Dec. 8-20: Helium Paintings.
Brooklyn Museum (Eastern Pkwy.) To Dec. 17: American Printmaking; Dec.: Art in Social Communication.
Brummer Gallery (11E58) Dec.: Old Masters.
Buchholz Gallery (32E57) Dec. 8-28: Alexander Calder.
Carlebach Gallery (937 Third) Dec. 6-31: E. Lanyon; R. Ginzel.
Carstairs Gallery (11E57) Dec. 8-27: Franz Bueb, Watercolors.
Charles-Fourth Gallery (51 Charles) Dec.: Group Exhibition.
Chinese Gallery (38E57) From Dec. 6: Christmass Show, Paintings.
Contemporary Arts (106E57) Dec.: Christmas Exhibition.
Contemporary House (7E20) Dec.: Contemporary Danish Artists.
Dix Gallery (760 Madison) To Jan. 3: Edward Lear.
Douthitt Gallery (46E57) To Dec. 10: Phyllis Connard Watercolors.
Downtown Gallery (32E51) Dec.: Jacob Lawrence New Series: War.
Durand-Ruel (12E57) To Dec. 15: Modern French Tapestries.
Durlacher Bros. (11E57) To Dec. 24: Walter Stuempfig Paintings.
Duveen Bros. (720 Fifth) Dec.: Tapestries.
Egan Gallery (63E57) To Dec. 24: Christmas Group Exhibition.
Egleston Galleries (161W57) To Dec. 13: Margaret Marks; G. Conover.
8th St. Gallery (33W8) Dec.: Christmas Group Show.
Feigl Gallery (601 Madison) To Dec. 13: Vaclav Vytacl.
Ferargil (63E57) To Dec. 10: Karacina; Clarence Carter Paintings; From Dec. 8: John Pike Watercolors.
44th St. Gallery (133W44) Dec.: Christmas Group.
French & Co. (210E57) Dec.: Masterpieces of Tapestry.
Frick Collection (1E70) Dec.: Permanent Collection.
Friedman Gallery (20E49) Dec.: John Groth.
Gallery Vivienne (1040 Park) To Dec. 15: Yves-Jean Pique.
Garret Gallery (47E12) Dec.: Robert Bruce Rogers.
Grand Central Galleries (15 Vand.) Dec. 3-20: George Inness; From Dec. 9: Germino (55E57) Dec. 9-26: Frank Duncan.
Hammer Galleries (682 Fifth) Dec.: Permanent Collection.
Hocker Studio (107 MacDougal St.) Dec. 7-21: Trex Hocker Oils.
Hugo Gallery (26E55) To Dec. 14: Avigur Group.
Kennedy & Co. (785 Fifth) Dec.: Stow Wengenroth Lithographs.
Kleemann Galleries (65E57) Dec.: Christmas Exhibition.

Knoedler & Co. (14E57) To Dec. 8: Charles Rain.
Kootz Gallery (15E57) To Dec. 13: Hans Hofmann.
Kraushaar Galleries (32E57) Dec. 8-27: Drawings and Watercolors.
Laurel Gallery (48E57) To Dec. 15: Grace Borgenicht Watercolor.
Levitin Gallery (16W57) Dec.: Douglas Brown Watercolors.
John Levy Gallery (11E57) Dec.: Old Masters.
Julien Levy Gallery (42E57) To Dec. 3: Recent Sculpture by Max Lilienfeld Galleries (21E57) Dec.: Kanelska; The Natzler's Ceramics.
Luryer Galleries (112E57) To Dec. 20: Leon Karp.
Macbeth Gallery (11E57) To Dec. 13: James Lechay.
Matisse Gallery (41E57) Dec. 8-26: Tamayo.
Metropolitan Museum (Fifth at 82) Dec.: 14th-20th Century French Tapestries; Japanese Prints.
Midtown Galleries (605 Madison) Dec.: Christmas Group Show.
Milch Gallery (55E57) Dec. 8-26: Paintings for the Home.
Morgan Library (29E36) Dec.: 19th Century Bibles.
Morton Galleries (11W58) To Dec. 15: George Dritter Paintings.
Museum of City of N. Y. (Fifth at 103) Dec.: A Survey of Boxing.
Museum of Modern Art (11W58) To Jan. 4: Ben Shahn.
Museum of Non-Objective Paintings (24E54) Dec.: New Loan Show.
National Arts Club (15 Gramercy Pk.) Dec. 10-24: 9th Annual American Veterans Society of Artists.
New Age Gallery (133E56) Dec. 8-31: Annual Christmas Show.
New School (66W12) To Dec. 15: Work by Antonio Frasconi.
N. Y. Historical Society (Cent. Pk. W. at 77) Dec.: Frederic Remington; Wm. Rickaby Miller.
N. Y. Teachers Guild (2E23) Dec.: Ben Gage Paintings.
Newcomb-Macklin (15E57) To Dec. 13: Revington Arthur's Chautauqua Student Exhibition.
Newhouse Galleries (15E57) Dec.: Distinctive Paintings.
Newman Gallery (150 Lexington) Dec.: 19th Century American Paintings.
Newton Gallery (11E57) To Dec. 6: Watercolors by Kaep.
Nicholson Gallery (69E57) Dec.: Group Exhibition.
Niveau Gallery (63E57) Dec.: Modern French Masters.
Norling Gallery (59W56) Dec. 1-20: Herman Davis.
Opportunity Gallery (9W57) Dec. 9-Jan. 8: Purser.
Parsons Gallery (15E57) To Dec. 13: Reinhardt.
Passepartout Gallery (121E57) To Dec. 13: Eugene Luddins Painting.
Perls Gallery (32E58) Dec. 8-30: 11th Annual Holiday Show.
Portraits Inc. (480 Park) Dec.: Feliz Kelly, Portraits of House.
Rehn Gallery (683 Fifth) Dec.: Henry V. Poor Ceramics; Vittorio Campanello Watercolors.
Riverside Museum (310 Riverside) To Dec. 14: Pyramid Group.
Roberts Art Gallery (380 East 57th) Dec.: Permanent Group Show.
RoKo Gallery (51 Greenwich) Dec.: Paintings, Ceramics.
Rosenberg Gallery (16E57) To Dec. 8: Karl Knaths Paintings.
Salmagundi Club (47 Fifth) To Dec. 12: Thumb Box Annual.
Salpeter Gallery (128E56) To Dec. 13: Christmas Gallery Group.
Bertha Schaefer (32E57) To Dec. 27: Ellen Colmar Sculpture.
Schaefer Galleries (52E58) Dec.: Old Masters.
Schneider-Gabriel Galleries (69E57) Dec.: Permanent Collection.
Schultheis Galleries (15 Madison Lane) Dec.: Old Masters.
Schoneman Galleries (73E57) Dec.: Fine Paintings, All Schools.
Sculptors Gallery (4W8) Dec.: Abstract, Non-Objective Work.
Seligmann Galleries (5E57) To Dec. 13: Cleve Gray Paintings.
Serigraph Galleries (38W57) Dec.: Greeting Cards; Serigraphs.
E. & A. Silberman Galleries (375 Fifth) Dec.: Old Masters.
Society of Illustrators (128W) To Dec. 26: Al Parker.
Tribune Art Center (100W42) Dec.: Unknown Van Gogh.
Village Art Center (224 West 86th) To Dec. 28: Graphic Arts Show.
Weyhe Gallery (794 Lexington) Dec.: Don Manfredi.
Whitney Museum (10W8) To Dec. 6: Annual, Contemporary Americans.
Wildenstein & Co. (19E64) Dec.: Mary Cassatt, Mary Rogers.
Willard Gallery (32E57) Dec.: Eddie Tobe.
Young Gallery (1E57) Dec.: and Modern Paintings.

